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#29 Summer 1989

BOOTLEG CDS:
A SPECIAL REPORT

Backstreet

THE DON'T CALL HIM BOSS MAGAZINE

BRUCE SPRINGSTEEN CAUGHT

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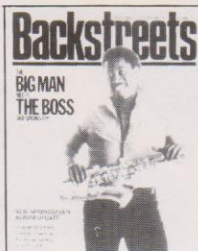
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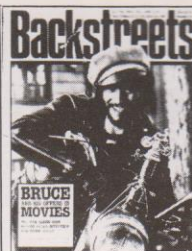
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Backstreets' warehouse of backissues has been seriously depleted and we're now down to only a few issues remaining on almost all of our back issues. Many issues are now completely soldout and many more will be gone within the near future so now is your last chance to pick up some of these valuable collector's items. Issues #1, #2, #3, #4, #5, #6, #7, #11, #12 and #13 are now completely and totally soldout. Soon most of the other early issues also will be gone and will command collector's prices on the market (issue #1 sells for upwards of \$100 already). We have new prices on the few remaining backissues but we're still offering for a limited time the same great deal on these backissues — buy four and get one absolutely free! That's like getting 20 percent off these valued collectors' items. Buy eight and get two issues free; buy 12 and get three issues for free and so on. But all issues are now in limited supply so order soon before all issues are soldout! (If we're soldout of an issue you order, you will get a refund check.)



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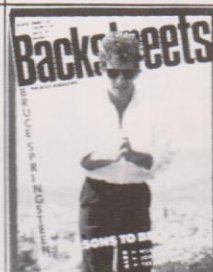
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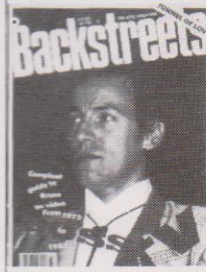
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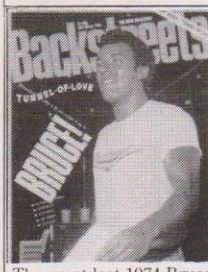
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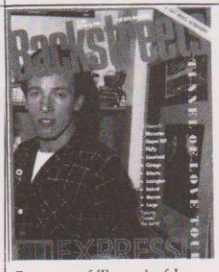
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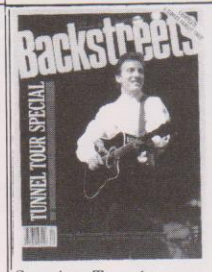
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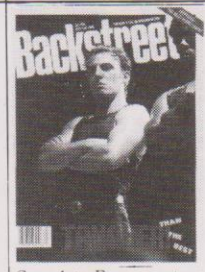
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Backstreets

A BOSS MAGAZINE

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BRUCE SPRINGSTEEN TACOMA, WA 5/5/88

Photo by David DuBois
Design by Lisa Orth

On the backstreets

The year 1978 looms over me these days like a shroud — barely a day goes by when I do not think of that year. They say when you get older — I turned 32 this past week — you sit around and start talking about your glory days, but I'm not so sure 1978 was such a glorious time for me. It was the year I got my first real dose of romance — it stuck under my fingernails like black tar — and it was the year I first understood the measure and scope of the love between a man and a woman. And, as you might have predicted, it was also the year my heartache began.

As a Bruce Springsteen fan, though, 1978 offered a world of possibility: each song off of *Darkness*, each concert performance, each Bruce Springsteen guitar riff opened up a new and exciting dimension to my life. I've always argued that the period from July of 1978 to year's end was Bruce Springsteen's shot at near-perfection on stage. It should come as no surprise that it was seeing concerts that fall that inspired me to start this magazine in the first place.

Looking back to that time more than a decade ago, it also strikes me as the last time you could be a Bruce Springsteen fan and still be on the cutting edge of underground music. In 1978, he was thought of as a punk — sort of a cleaned up non-junkie version of Johnny Thunders — who was capable of playing with Robert Gordon on one night and jamming with Patti Smith the next. Bruce could be seen at clubs like CBGBs and you actually saw his name listed in *Punk* magazine's Hot 99 under the "cool" category.

Though *Darkness on the Edge of Town* was a mainstream album and became the darling of FM radio, the themes on that record and the driving guitar riffs that fueled Bruce's concerts at the time, kept him from becoming the property of the mainstream music community — in a sense he still appealed to a cult audience in 1978. I remember that when I told people at that time I was a Springsteen fan (I hadn't yet coined the phrase Bruce Tramp), they would look at me as if I were sort of dangerous, as if by liking New Jersey's equivalent of Al Pacino I was running with the wrong crowd.

Part of the reason I've been thinking about 1978 so much is that I've been using concert recordings from that time to psyche myself up, to reacquire myself with my enthusiasm of that period. I used these recordings to keep my sense of purpose while I worked on the book I've been writing on Springsteen. Called *Backstreets, Springsteen: The Man and His Music*, this 224-page hardcover tome is scheduled to be out from Harmony Books this September — I think it will be the most important book published about Bruce Springsteen's performing career.

Unlike most music fans who have the choice to switch stations as their allegiance to music changes, I have had to fully commit myself during this period to delving into Bruce Springsteen's music and almost nothing else. And surprisingly I've come away appreciating it even more, finding new and old parts of myself

reawakened by his songs and feeling the romantic possibilities I first warmed up to in 1978, come back to me and flush my face.

Strangely enough, I have been rediscovering my passion for Bruce Springsteen's music at the same time much of the media, and many music fans, are turning away from Bruce as if he were a leper. We've called it Boss Bashing here on these pages and some of it has been called for and some of it was nothing but cheap shots. But all the critical stories and tabloid TV coverage on stuff like *A Current Affair* reinforces to me that to be a Bruce Springsteen fan these days is not something considered hip.

I don't much care. Though it might have been hip to like Bruce Springsteen in 1978 it wasn't a desire to be trendy that led me to his music — it was what his songs did to me that attracted me. When I first heard Springsteen in concert, I knew nothing of his offstage life and I didn't care (nor do I now). I've never seen any indication that Springsteen himself (as opposed to his record company or management team) thinks of himself as any big deal — he does not present himself to me as someone who suggests he knows more about living than I do. He does not ask to be judged as a role model, as a loving husband, as a brother-in-law.

I can't help but think of how in 1978 it didn't matter to a single Bruce fan I knew of what Bruce did in his private life — whether he was divorced or married, whether he was moral in his own life or whether he lived on the same dark side of the tracks that his characters frequented. The feelings his songs created inside me would not have been affected by anything I saw on some butthole TV show nor are they affected today.

Springsteen's personal life seems far from perfect, far from the storybook world that we would all like to think comes hand in hand with fame and wealth. But far too often the American dream brings trouble — to famous people and to average Joes, too. *Tunnel of Love* explored almost nothing else and I loved the album for it. It ought to be easy — it's not.

I'm not sure I'd want to try to defend Bruce Springsteen as an employer — he's one of the biggest concert draws in history and the layers of organization around him may not always make the right call. Springsteen himself has shown no signs of perfection as far as I can tell (except, as I suggested before, during those 1978 performances) and does not make claims to this regard. As for his romantic or personal life, I'm not sure I can always justify my actions or thoughts much more his. He joins a full two-thirds of the American populace that is divorced — and I can't see how the success or failure of any of his romantic relationships is going to affect me in anyway.

My world opened up in 1978 and Bruce Springsteen's music was a big part of that. At 32, his music does for me today what it did for me ten years ago — it gave me courage to confront the existential darkness I found out my back door. Just this last week I finished up the last type corrections on *Backstreets, Spring-*

steen: The Man and His Music. The book took over a year to actually put together, requiring months of late night work from me and from the rest of the staff at *Backstreets*. After I dropped the final type off at Federal Express I got in my car, headed uptown, and put *Darkness on the Edge of Town* into my car deck. The window was down and I drove very fast, breaking all speed limits, for a brief moment flirting with my youth.

—Charles R. Cross

* * *

Back to business: I have to report the bad news of an upcoming price increase for a subscription. The price of a subscription to *Backstreets* has remained the same for the past five years but will go up with the next issue. The good news is that we will be adding more color pages and will be making the magazine bigger (and better). And the good news is also that before September 1st you can still take advantage of the current low rates and extend, or start, a subscription at the low present rates. After September 1 the cover price of the magazine will be \$3.95 so if you're one of those many thousands of readers who still buy the magazine on the newsstand without subscribing, you might want to rethink that strategy. Remember, subscribers also get the unlisted number to our exclusive Boss Hotline and when a tour heats up, maybe this fall or next spring, our ticket information is the most up-to-date and accurate in the nation, and an absolute must for anyone who wants to get highly sought after tickets.

Again — until September 1st you can extend your current subscription or start a new one at the low current rates. You can add as many years as you want to your sub now and use the old rates. To tell when your current subscription runs out, simply check the label on your issue — a number and an "X" precede your name and the number represents the last issue of your current subscription. If that number is "X29," your sub is up.

One other reason to subscribe: subscribers will be getting written notification of how they can purchase signed, numbered copies of the *Backstreets* book up to a month before the book will officially hit bookstores. Since many of you have been waiting years for this book, getting it a full month early will be a benefit we'll be offering you. Also, with every copy of the book we sell, we'll be throwing in an extra special premium. We're still working out the details but what we hope to put together is a bound volume type-thing for Issues #1 through #9. No Surrender... 🍷

Off the wall

This issue's off the wall shot is by our featured photographer Phil Ceccola, from the War Memorial, Trenton, N.J., 1974.

Little Steven's fourth LP *Revolution* was released in Europe in March and will not be released in the US until the fall, if at all. Since the release, Steven has been on the continent doing interviews and promoting the release, which is his most urban and political to date. *Voice of America*, the Little Steven fanzine, has provided us with details about Steve's plans in the immediate future. He has assembled a new band and plans to do extensive touring in Europe during May and June. The new Disciples of Soul include Mark Alexander on keyboards, Warren McRae on bass, Vini Miranda on guitar, and Perry Wilson on drums. The tour so far includes 13 dates in Italy alone and may be extended into October. After that, there is talk of some American dates that may depend on whether *Revolution* is released in the States. If you are interested in specific tour dates, or for that matter are a Little Steven fan of any standing, you should contact *Voice of America* and become a subscriber. For subscription info, send an SASE to *Voice of America*, PO Box 826, Red Bank, NJ 07701. ...Speaking of European tours, Southside Johnny and the Jukes just completed a transatlantic jaunt of their own, hitting Sweden, Holland, Denmark, Finland, and Norway, among other countries. Reports, of course, were very positive. Now why can't we get Southside or Steven to play Seattle...

HIGH SCHOOL CONFIDENTIAL:

Can these rumors get any stranger? The *New York Daily News* reports that Bruce is being "wooed for the role of Che Guevara" in Oliver Stone's big screen version of the musical *Evita*. You want weirder? How about the *National Enquirer* reporting that Springsteen has been giving "twice weekly singing lessons to Rob Lowe." We expect to hear Bruce reported as an astronaut on an upcoming shuttle flight any day now....In the purposely facetious department, we recently saw a hilarious parody of corporate sponsors in rock 'n' roll in *Mad*. Writer Charlie Kadua suggests concert tours that link artists with particularly appropriate sponsors. Shows include Bruce Springsteen headlining the Sucrets Throat Lozenges Raspy Voice Concert series, which includes Rod Stewart, Joe Cocker and Tom Waits. Other shows featured the Fat Boys, sponsored by Swanson's Hungry Man dinners, the Salvation Army Thrift Shops presenting Cyndi Lauper, a double bill of Debbie Gibson and Tiffany sponsored by Clearasil, and Mick Jagger, Carly Simon and Steven Tyler brought to you by Chap Stick....

BORN IN THE USSR: *USA Today* reports that Bruce Springsteen's *Tunnel of Love* was one of the first US rock records to be allowed to be sold inside the Soviet Union. We also have an as yet unconfirmed report that *Born in the USA* is now out on the Soviet-run label in that country. Glasnost is the obvious reason but will we soon have to compete with Soviet rockers for Bruce tickets?...A book on



1988 A.L. rookie of the year Walt Weiss waits on deck with his favorite boss mag.

folk art that was recently released by the Contemporary Arts Center used a Bruce title. The work covers the important issues in folk art of the day. The title: "The Ties That Bind."... One of our contributors recently ran into Southside Johnny and asked him why CD copies of *Slow Dance* had a sticker over them correcting an incorrect song order listing. And Johnny was his usual blunt self: "Uncle Johnny screwed up. When I went to FAX the record companies the titles to put on the cover, I got them mixed up. I even screwed up the order of the first single." Southside Johnny has a FAX machine? Just what is the world coming to?...

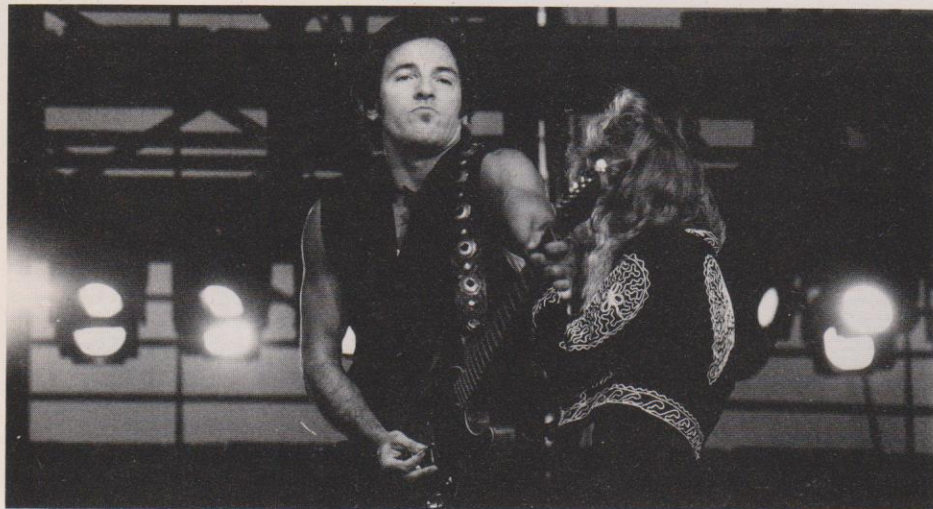
GLORY DAYS? Fans of Dave Marsh probably were reeling when they saw the latest *Spy* magazine which featured a slam of Springsteen's biographer. It was in an article called "Doing Deals with the Devil," and the magazine spared no expense going after Marsh. They called him a "former critic" and said that he "gave up his career as a vastly respected journalist to embark on a lucrative life of hagiography — writing two sycophantic books about his hero Bruce Springsteen — the Devil was surely there to broker the deal." The magazine also ran a picture of Marsh with the cutline "He gave his soul to be an extra in a Springsteen video." The article also slams Jon Landau as "another Faust who left journalism to serve Springsteen."...

SPOTLIGHT ON THE BIG MAN:

Clarence Clemons has been tremendously busy these past few months and he looks to be even busier this summer. His acting career continues to flourish, with a recent appearance on CBS television's "Jake and the Fatman" and a cameo role in the movie *Bill and Ted's Excellent Adventure*. Of course his new solo album, *A Night with Mr. C*, is due in June and

he expects to tour in support of it. In fact, rumors have circulated around the industry that Clarence may tour in a supergroup made up of himself, Joe Walsh, Ringo Starr, Jack Bruce, Billy Preston and Peter Frampton this summer. A mighty strange line-up if you ask us. On top of all this, C.C. continues to jam around the Bay Area, again popping up with Jerry Garcia and in early April with Blues Man Willie Phillips. Blues Man put Clarence in his first band in Jersey all those years ago. The two of them jammed for over two hours at 19 Broadway, a nightspot in Fairfax. Strangely, when the *East Coast Rocker* reported the impending Clarence release, they said Clarence "was now on his own since boss Bruce Springsteen dropped the E Street Band." Sounds like a misinterpretation of a quote in the *New York Daily News*, where the Big Man said, "This year the Big Man is out there on his own." *East Coast Rocker* has lately seemed to be jumping on anything they can find that is anti-Springsteen.... Also reported in the *New York Daily News*, a response from Dave Marsh about his constant mention as Springsteen's biggest supporter in both anti and pro letters and articles appearing in the paper. Said Marsh, "It's true. I am the only person who likes Bruce Springsteen's music. I personally bought all 18 million copies of *Born in the USA*, and they're stacked in my back bedroom. If anyone ever wants one, they can contact me." Marsh has a new book coming out soon in which he will rate the top 1000 singles of all time.... Max Weinberg had a temporary switch of professions in March, helping out at a charity event benefiting Clean Ocean Action at McLoone's Rum Runner in Sea Bright, N.J. Local celebrities were asked to serve as waiters, waitresses, bartenders and cooks. Max donned the suitable uniform and served guests at the \$150 per person affair. No word on how much he made in tips....

Bruce back in the studio



Bruce Springsteen spent most of this spring at a luxurious hotel in Southern California, sunning away his days by the pool, showing up at parties for people like Jimmy Iovine and Ray "Boom Boom" Mancini, and generally being seen about town. But was that all he was doing? In April, a variety of rumors began to circulate that Bruce was not merely taking in the nice weather in Los Angeles. This chapter of "Guess what Bruce will do next" began in a rather unusual way with word that CBS Records in Europe was telling their reps and customers to expect a new album from Springsteen this fall. No further details were given, and of course we've all heard that one before.

But uncharacteristically, a US source says that domestic Columbia staff have also said that a new Bruce album is slated for autumn. Usually, the folks at Columbia know better than to make predictions about Bruce's releases on the basis of his spontaneous release pattern in the past, so this comment, as meaningless as it might seem, is somewhat of a surprise. So, Bruce must be in LA working on a new album, right?


Wrong. Or maybe. He's helping Patti out with the recording of her new record. At least that's what another rumor would have you believe. Patti had laid down some tracks for a solo album as early as 1986, but now those recordings have been scrapped and she has begun to lay down some demos in LA with Bruce helping out in some way. This story says that Patti's solo LP will be released in the fall. So, Bruce is in LA helping Patti out with her record, right?

Wrong. Or maybe. He has been in the recording studio himself, with studio musicians, late at night at two well-known North Hollywood studios. Maybe. Another strong rumor has surfaced that Springsteen and a group of unnamed studio musicians have laid down approximately 30 tunes for an upcoming LP. The story of Bruce helping Patti out is a ruse to cover his own new work. The songs are re-

ported to be mostly ballads and all of them are older compositions, not recently written. Why no recent writing? Some sources have said that Bruce has a case of writer's block, an idea we see as possible but highly unlikely. The 30 tracks were to be narrowed down to an LP's worth at the beginning of May, in time for a fall release.

So what does this all add up to? Of course, that's the \$64,000 question. It would appear that something is going on with Bruce outside of his apparent work with Patti. The idea of an LP without the E Street Band can no longer be viewed as an impossibility, though the word after the tour was that Bruce planned to make his next record a full band effort. Still, another source says that this work with session musicians is only demo work, allowing band members to complete their solo projects, many of which were put on hold by last year's tour.

As you can see by our frequent use of the word "source," the diversity and quantity of these rumors makes it very difficult to sift fact from fiction, if any truth is there to be found. Our best guess? We think it's possible that you'll be playing a new Springsteen album by Christmas, but don't bet the barn on it.

Speaking of solo projects, as stated above, Patti Scialfa is working on a solo project for Columbia in Los Angeles. Jimmy Iovine's name has been mentioned as a possible producer, though we have also been told this is unlikely. Clarence Clemons' long-awaited solo album, titled *A Night with Mr. C*, is slated for June release and includes a duet with Kim Carnes on "Quarter to Three," which will be the first single taken from the record. In February, the Big Man also pulled in his first Bammie (Bay Area Music Award) for outstanding reeds. Nils Lofgren is reportedly mixing down tracks in Baltimore for his impending solo release, which may include appearances by members of the *Tunnel of Love* horn section. The new album from Evan Johns and the H-Bombs has been released by Ryko-disc, with production by Garry Tallent. 

1. **Bruce Springsteen**
Darkness on the Edge of Town
CBS (CD)

2. **Chet Baker**
Let's Get Lost Soundtrack
RCA (CD)

3. **The Reivers**
End of the Day
Capitol (LP)

4. **Bruce Springsteen**
You Mean So Much to Me
Bootleg (CD)

5. **Frank Sinatra**
The Columbia Years
Columbia (CD)

6. **Van Morrison**
Astral Weeks
Warner Bros. (CD)

7. **The Replacements**
Don't Tell a Soul
Sire (CD)

8. **Bob Dylan**
Blonde on Blonde
CBS (LP)

9. **John Coltrane**
My Favorite Things
Atlantic (CD)

10. **Bruce Springsteen**
"Prove It All Night"
live, 1978 CBS (acetate)

THE BACKSTREETS JUKEBOX



Ten monster discs, from no particular time period, with no particular connection except that you should play each and every one of them TODAY!

Little Steven: Banned in the USA?

Little Steven's fourth album *Revolution* was released in Holland and other European countries in mid-March and a few weeks later in the UK. Despite generally good reviews, plans to release *Revolution* in the US are tentative at best. RCA, which released the record in Europe and would hold US rights, has said that the record would not be released stateside until the fall, if it is to be released at all. Little Steven spent much of the spring in Europe promoting the record through interviews and media appearances and kicked off a tour there in May, backed by a new Disciples of Soul line-up.

Revolution features ten new songs "written, arranged and produced by Little Steven." The sound is very urban and Steve sings in a new voice unlike his work on the three previous LPs. Comparisons with Prince have been noted by many critics. The political content of the record centers around problems faced in Western Europe, and Steve's eloquence and passion are as strong as ever. Apart from the CD and LP, Steven also released "Revolution" as a single, 12" and CD single, with the B-side "Education" on all three formats. The CD single also includes two alternate mixes of "Revolution," while the 12" includes an extra mix and an instrumental. As usual, the packaging on the new Steven record is colorful and superbly designed.

So why no US release on Steven's record? That's a very good question. Whether you like the new direction Steve is taking or not, it is undeniably better music than much of the pap currently being released in America. Steve has just never had success with US labels, not getting necessary support from EMI Manhattan to get airplay for his three previous excellent LPs. If nothing else, why didn't Manhattan release "Native American" as a single from the last record, when Bruce's participation practically guaranteed airplay and would act as an introduction to the rest of the record? Luckily, Steve's career continues to flourish on the other side of the Atlantic, where labels seem to be more willing to take some risks. Despite the lack of a US release, *Revolution* is commonly available as an import and Steve is still planning to do some US dates whether the LP comes out here or not.

Southside Johnny has also had a few non-US releases. First, "On the Air Tonight," backed by "Walking Through Midnight" (the song he co-wrote with Springsteen) was released as a single in England. The picture sleeve is fabulously designed, with a moody sepia-tone shot on the cover and great type on the back. RCA in England also released a CD single and 12" for "Ain't That Peculiar," both scheduled to include non-LP tracks which were unavailable at press time. Southside and the Jukes spent time in Europe in the spring touring in support of Johnny's *Slow Dance* LP.



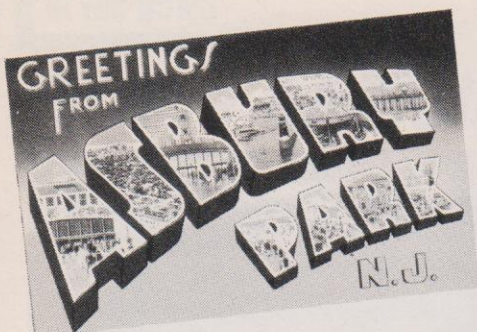
For new Bruce releases, the only US release we know about is a 3" CD single of "Born to Run" and "Spirit in the Night" on the new Columbia Hall of Fame series. Like the earlier US Springsteen 3" CDs, all titles in the Hall of Fame series come in a generic package, though this time around it pictures a jukebox and jukebox title card listing the tracks. Each disc comes in a hard, clear plastic sleeve. It seems strange that Columbia would bother to release a CD single of two songs already available on CD, instead of B-sides like "Johnny Bye Bye" or "Janey, Don't You Lose Heart," both of which are yet to be released on compact disc. The intent behind the Hall of Fame CDs is difficult to determine. They are not easy to find and the 3" CD format is potentially on the skids.

We have finally gathered up information on a significant US release of last year: With the release of the *Folkways* compilation, Columbia released a promo LP titled *Folkways: A Vision Shared Innerchords* in very small quantities to radio stations. The cover is not unlike the actual release, but is in black and white. The material is completely different, however, taken from the video special soundtrack. The LP uses much of Robbie Robertson's narration and short interview segments with the artists that appeared on the special. Best of all, it uses the complete video versions of "I Ain't Got No

Little Steven's *Revolution* LP; Southside's "On the Air Tonight" UK sleeve.

Home," "Vigilante Man" and "This Land is Your Land," which are different takes than the versions included on the regular record. As far as we know, this is the only official release of these alternate versions anywhere or in any format, making the *Innerchords* promo LP a highly desirable Bruce collectible. The video takes appear to be live-in-the-studio and recorded at a later date than those cuts included on the standard LP.

As far as Springsteen cover songs, Steve Earle continues to work his way through 1982's best record, this time releasing a live version of "Nebraska" on his new UK 12" and CD single. Earle had previously issued a live version of "State Trooper" on the now hard-to-find US 12" of "Good Ol' Boy." He has a nice touch with Springsteen songs and Bruce's influence is particularly evident on the new *Copperhead Road* LP. Speaking of cover songs, new critical faves the Cowboy Junkies have made "My Father's House" a regular part of their live set, and don't be surprised if it turns up as a B-side soon. The Junkies also do an excellent cover of "State Trooper" on their first (out of print) indie LP, *Whites Off Earth Now*. RCA is reportedly reissuing *Whites Off Earth Now* within the next month.



BY ROBERT SANTELLI

(Greetings From Asbury Park is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic *The Big Beat*. His latest book is *The Jersey Shore: A Travel and Pleasure Guide* published by East Woods Press.)

Traditionally, summer is the season for launching new bands on the Jersey Shore. Clubs that had been closed for the winter are now open, and the influx of tourists and rockers from north Jersey, New York, and Philadelphia enable new bands to acquire important gig opportunities, plus fan support and media attention.

Two new Shore bands, both with E Street connections, bear watching this summer. Sax player Eddie Manion, a member of the E Street Band's riveting horn section on the *Tunnel of Love Express* tour, as well as a former member of the Jukes and Little Steven's Disciples of Soul, now has a band of his own, Eddie Manion and the Slydes.

"It's not a horn band like some people might think," said Manion in a recent interview. "I'm the only horn player in the group. We're more diversified, more into pop rock. We do songs I've written, plus a few R&B covers and some instrumentals. I think it's a pretty exciting project."

In addition to playing sax and writing most of the songs, Manion also handles the lead singing chores. He made his debut as a lead vocalist in the Eddie Manion Band, a promising but short-lived outfit he put together just prior to joining the E Street Band and embarking on the *Tunnel of Love Express* tour.

"In a way, the Slydes, which is made up of New Jersey and New York players, is a continuation of the ideas I had for my first band," Manion continued.

Manion is also working on an album at the House of Music recording studio in West Orange, N.J. Five songs are already completed; another five, which were originally recorded two years ago, will be polished and finished by June. One song, "Streets of London," is a classy, David Sanborn-styled instrumental that Manion is especially fond of.

"I'm waiting for the entire record to be done before we shop it," Manion said. "We've got some record company interest, but I'm not hurrying into anything." Manion and the Slydes will perform regularly in Shore clubs this summer.

Not much has been heard from original E



Little Steven gets funky with Bon Jovi.

Street Band drummer Vini Lopez in recent years, but that might change now that he's back living in Asbury Park and a member of the group Live Bait. "It's one of the best bands I've been in — bar none," Lopez said of his new group. "I think Live Bait has what it takes to surprise a lot of people."

The band is led by Shore songwriter and lead vocalist Laura Crisci. According to Lopez, Live Bait plays mostly "electric folk music, but we also delve into the blues and rock 'n' roll." Included in Live Bait's songlist are two classic Steel Mill songs, "Goin' Back to Georgia" and the psychedelic flavored "Cowboys of the Sea." Lopez sings lead on both tunes.

As for Live Bait's original material, Lopez describes Crisci's songwriting style as "very theatrical." Said Lopez: "Her lyrics are so good that we make sure the sound man gets her voice as clear and as strong as possible so everyone can hear them. They're full of messages that people ought to hear."

Speaking of former E Streeters, in March guitarist Little Steven Van Zandt joined Bon Jovi onstage for a rousing version of Creedence Clearwater Revival's "Travelin' Band" during the band's triumphant homecoming appearance at the Meadowlands Arena. Playing drums was E Street Band drummer Max Weinberg.

Not seen around the Shore this spring was E Street bass player Garry Tallent. The reason? In February Tallent sold his interest in the popular Long Branch, N.J. recording studio, Shorefire, and moved to Nashville where he intends to further his promising producing career in between studio and road work with the E Street Band. According to former partner and now full owner of the Shorefire complex, Tom Elliot, the split was amicable. "Garry and I are still the best of friends," said Elliot, "and he still intends on doing work up here in Jersey. For

instance, he still has a deep interest in Shore songwriter Mike Wells, so he'll be back now and then."

Tallent was an important member of the Shore music scene. He took more than a passing interest in up and coming local artists and bands and frequently worked with them at Shorefire. He also hung out in local clubs like the Stone Pony and jammed when the opportunity arose. Jersey's loss is Nashville's gain.

No news is good news? Not when it comes to the Asbury Park Rock 'n' Roll Museum. Ever since it was forced to shut its doors last year — due to the permanent closing of the Palace Arcade, its home — the museum has been in a state of limbo. Don't expect it to announce a re-opening anytime soon. "We simply haven't found a place to re-locate," said co-curator and co-owner Steve Bumball. "We're looking into getting a grant from the state of New Jersey to acquire the money to open, plus we're continuing to explore re-location possibilities in Asbury and other parts of the Shore. We'll re-open, but when and where remains up in the air."

The future of the Stone Pony is just as uncertain. Recently the club declared bankruptcy because of a series of drinking-related lawsuits. Despite its Chapter 11 status and the almost daily reports of the club's imminent closing, music continues to flow from the Stone Pony stage. "A lot of people think we've already closed," said Pony spokesman Lee Mrowicki. "But we're carrying on. And we expect to carry on as long as we can."

On a more positive note, longtime Pony house band Cats on a Smooth Surface independently released its first single, "Mean Streets"/"No Right Time to Say Good-Bye," and it's a dandy. For information on how to pick up a copy of the record, call the Cats Hotline 201-222-5178, or catch the band live on Sundays at the Pony.

Last November the Garden State Institute of Performing Arts presented the first Garden State Music Awards (see last issue's column). In April the organization sponsored the Garden State Music Seminar and Festival, a New Jersey version of New York's New Music Seminar, in New Brunswick, N.J. Unsigned and up and coming bands attended seminars and exchanged ideas on how to make it in the music industry during the day. In the evening some of the state's best new groups showcased their material in various rock clubs throughout the state. According to seminar spokesman Doug Wain, the event will become an annual one. "It's something that's been needed in Jersey for a long time," said Wain. "With the Garden State Music Awards we're recognizing the talents of known artists. With the seminar and music festival we're doing the same for unknown, unsigned artists."

Finally, dates have been set for the second annual Jersey Shore Jazz and Blues Festival. This year's fest will occur June 1 through 4. Clubs such as the Stone Pony, Jason's, and the Old Mill Inn and concert halls at Monmouth College and Brookdale Community College will host more than 20 area jazz and blues bands. Tune in next issue for a festival overview. 🐾



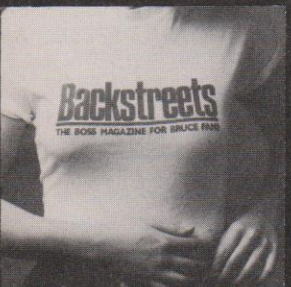
BS717 Backstreets Supersweat! Red with white. 50/50. Says "I'm a rocker" M, L, EX \$13



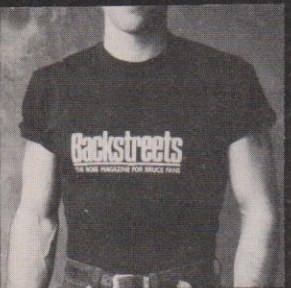
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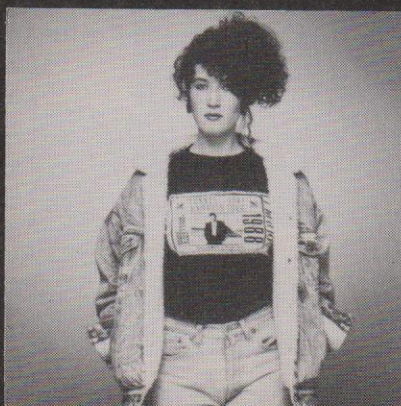


BS707 Black Backstreets. Has shocking pink type. 100% cotton. S, M, L, and EX. \$9

BOSS-T-SHIRTS



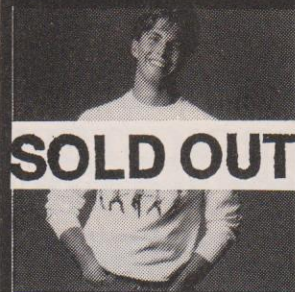
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BS723 Portrait shirt. Bruce with blue type and pink heart. 100% cotton black shirt. M, L, EX. \$12.



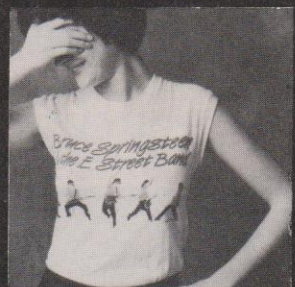
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Time Machine contest results

Our Time Machine contest asked you to pick the show from the past you would most like to have seen and to tell us why in 200 words or less. Though we weren't flooded with responses (we kept it open for months), those of you who did respond created some very desirable dream shows. We added up all the responses and the most popular shows (in order) were: Winterland 12-15-78, Bottom Line 8-15-75, Uniondale 12-31-80, Los Angeles 7-7-78, and Passaic 9-19-78. The following five winners received *Backstreets* Super Sweatshirts for their efforts.

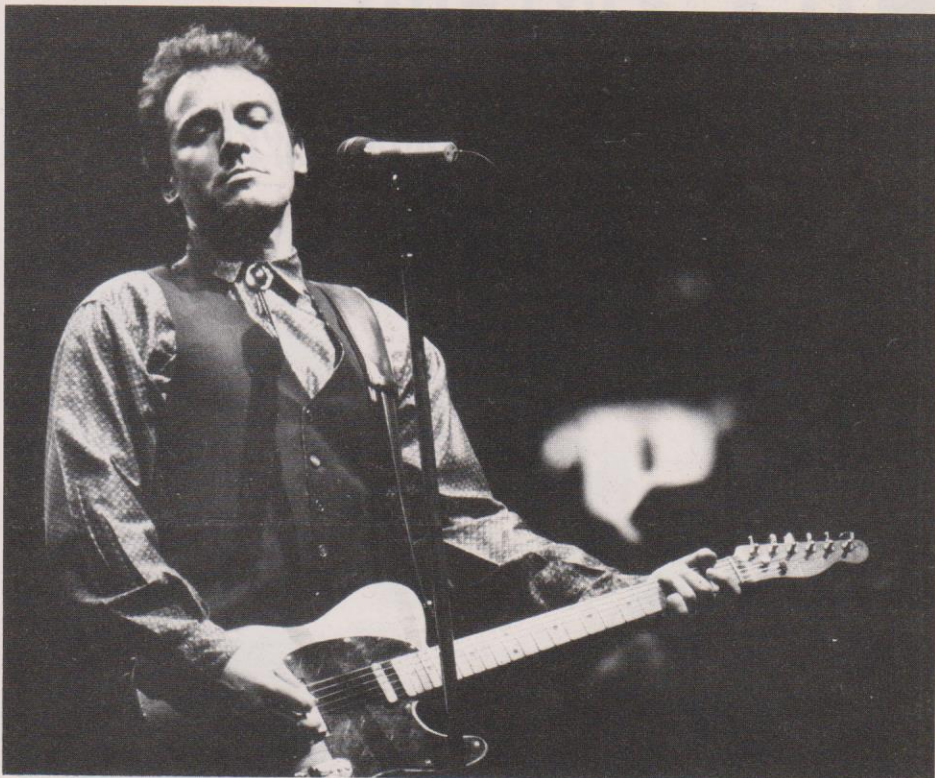
Roxy Theater, Los Angeles, 10-18-75: "Music was my only refuge as a teenager — turn up the stereo, escape the insanity. At 17 (1974) I went out into the 'real' world of work, marriage and children, simply forgetting how much I had loved music once upon a time. 'Dying little by little, piece by piece.' Los Angeles 1981, the first glimmer of light breaks through, and brighter still in 1985, as a full moon rose over the Coliseum as my tears fell during 'No Surrender.' Finally the *Tunnel of Love Express* rolled into town and shattered the darkness forever. Rock 'n' roll may not save your soul, but it can certainly remind you there is a soul inside to be saved because that sucker is dancing and singing like crazy! I felt alive. I felt reborn. If only in 1975 someone had said to me, 'Bruce Springsteen is playing at the Roxy, want to go?' A moment taken into my hand. . . . How different my journey would have been, with his music along to light the way and keep me company. Most of all I believe my soul would have danced — not in the dark — but in the light of day every step of the way. Nothing will ever stop the dancing again. No surrender." —*Juanita R. Niles, Downey, CA*

Winterland, San Francisco, 12-15-78: "The one Springsteen show I would most like to have attended? Simple. Winterland 1978. The E Street Band was in rare form those last two weeks in December, as most will attest, but this show was the very best. Bruce was performing with nearly every emotion that night: humor, lust, longing, fear and strength. The show was riveting.

"The dedication to his father on 'Factory' was, to say the least, very touching. Telling the audience that 'They couldn't-a-ever been there,' referring to Kingsley and Ocean avenues, was so spontaneous. 'The Fever' had more soul than all of Chicago and in 'Point Blank,' you could hear him making up the middle part as he went along. A singer has to live these songs to make them real. Bruce showed his humor on 'She's the One' and 'Rosalita,' and the guitar work on 'Because the Night' rates with the best he has ever done. I was 13 in 1978 and listening to the Bee Gees. Thank God I grew up and found an artist like Bruce Springsteen. If I'd known then. . . ."

—*John Thompson, Monterey, CA*

Clearwater Swim Club, N.J., 1965: "In the '70s I was very busy with babies and lost



track of all music, so I didn't discover Bruce until 1984 (but don't tell anyone). I've spent the last five years trying to make up for lost time, but I hate knowing how much I missed. Therefore, I'm going back in your time machine to the earliest show date I can find — the Clearwater Swim Club in 1965 — because I wanna be there from the very beginning.

"I know if I'd had a chance to go to that first show with the Castiles that even then I would have seen Bruce's incredible talent and could have watched him grow through the years. The 15-year-old learning the guitar, the street poet, the long haired guitarist in Steel Mill, the skinny bearded Bruce in small clubs singing 'New York City Serenade'."

—*Connie Morris, Altamonte Springs, FL*

Bottom Line, New York, 8-15-75: "There I was! I was hustling along in this spooky forest, smack dab amongst the deep dark pines of New Jersey. Well, who should I run into, but none other than the Gypsy herself, looking like a cross between Madame Marie and Little Steven. Like I said, SPOOKY. Anyway, she tells me she'll grant me three wishes, right? So, there I was sitting low in the backseat of my new Cadillac (wish #1), easing into some foreplay with Candy (wish #2), when suddenly a great idea flashed through my mind. I grinned and said, 'Gypsy Lady, my third wish is to be transported (first class, of course) back in time, way back when, before those sickening *Enquirer* headlines, back before the duets with that male Madonna, Sting. Yes, back to those thrilling days of yesteryear, the ultimate glory days, specifically August 15, 1975, when I could

watch Bruce Springsteen perform live at the Bottom Line in Jungleland itself — New York City. Ah yes, 1975, that magic year when the Boss pulled out of here to win. Gypsy, I would just sit back right easy and laugh — all night long!"

—*David Shannon, St. Catharines, Ontario*

Civic Center, Charleston, W.V., 8-4-78: Explanation: "Oh Boy!"

—*Johan Bjernick, Malmo, SWD*

Our next contest is a straightforward one. No Springsteen concert is complete without at least a few cover songs of other artists' work. There have been hundreds over the years, from "I Want You" to "Chimes of Freedom," "Sea Cruise" to "I Heard That Lonesome Whistle Blow," Bruce has always chosen meaningful and unusual songs to augment his own set. We want you to choose three songs by *other artists* that you would like to see Bruce cover someday, that he has yet to cover so far. Selections could be as obvious as "And it Stoned Me," or as obtuse as "Ball of Confusion." After all, could anyone have predicted "War"? Feel free to give us a line or two about why you chose the songs you did and send us the whole entry on a postcard by July 15th. We'll compile the results for our next issue and pick three winners who'll receive copies of *Songs From the Boss*, a 12-song CD collection of Bruce songs as covered by other artists. And we'll send all the entries to Bruce. Remember, we need your entries on postcards only and in our hands by July 15th. Send your postcards to *Ball of Confusion, Backstreets*, PO Box 51225, Seattle, WA 98115. ♣

TEX VINYARD

HE MAY HAVE BEEN BRUCE SPRINGSTEEN'S GREATEST INFLUENCE



A RECENT PICTURE OF TEX VINYARD WITH STEVE BUMBALL AND BILLY SMITH OF THE ASBURY PARK ROCK 'N' ROLL MUSEUM.

BY ROBERT SANTELLI

It happened so suddenly. After dinner last December 5, Tex Vinyard told his wife Marion that he was going for a walk, something he'd been doing each night for quite some time. A little exercise, you know. A little fresh air. But that night, halfway down the Freehold street he lived on, Vinyard must have felt an explosion in his chest. It was his heart. A troubled ticker it was. Tex knew it. The doctor had warned him about its sorry condition more than once. That's what prompted those after-dinner strolls in the first place.

Vinyard clutched his chest and fell to the ground. Seconds later he was dead. Gordon "Tex" Vinyard had passed on at age 57, and with him passed a little bit of rock 'n' roll history.

A long time ago, nearly a quarter-century ago, Tex Vinyard opened the door of his Free-

hold duplex and let in a scrawny, rain-soaked kid named Bruce Springsteen who had come to inquire about joining the band Vinyard managed. The group was called the Castiles. Its rhythm guitarist, lead singer, and lover boy was George Theiss. After Vinyard fired two band members, Theiss told Tex about a kid at school who also played guitar. "Maybe we should get him in the band," Theiss suggested. What Theiss didn't tell Tex was that this "kid" also had a hot-looking sister who Theiss wouldn't mind calling his girlfriend. With Vinyard's approval, Theiss invited Bruce Springsteen to rehearsal that rainy night in 1965, in part in an effort to get closer to Bruce's sister. Rock 'n' roll on the Jersey Shore was never the same after that.

As a manager Tex was a taskmaster. There was no slouching off. Forget to clean the equipment after a gig and you were fined. Fool around during rehearsal and you ran the risk of pissing off Tex big time. "Tex always

seemed mad," remembered one musician. "He was a grouch. He didn't seem to like a whole lot of things."

Except the Castiles. Few bands possessed managers in those days, especially high school outfits like the Castiles. In Vinyard, the Castiles got more than a manager — they got a friend, despite his surly side. They also got

an adviser, a person they could trust and learn to love. Tex bought his boys amps and guitar strings. He and his wife cleared out their dining room and turned it into a full-time rehearsal room. They fed George and Bruce and anyone else in the band who happened to be hanging out when dinner was served.

Tex worked tirelessly when it came to securing gigs for the Castiles. First it was private parties, picnics and CYO dances. Later it was the Jersey Shore teen club circuit. Ultimately it was steady work at the Cafe Wha?, the prestigious mid-'60s Greenwich Village club where the likes of Jimi Hendrix and Bill Cosby performed.

Tex would drive the band to and from New York each week. After he collected the \$50 the Castiles had earned for a night's worth of work at the Wha?, Vinyard took his ten percent, which amounted to a measly \$5, and gave the rest to his boys. The money Vinyard earned wasn't even enough to cover gas and tolls.

More important than Vinyard's generosity, guidance, and genuine affection for the Castiles — at least in terms of rock 'n' roll history — was the influence he exerted on a young Bruce Springsteen. As a teen, Springsteen spent countless evenings in the Vinyards' home. He watched television there, and in the dining room he practiced the leads for new songs he learned. He hung out in the house when there was no place for him to go. In a way, Vinyard assumed the role of a surrogate father for Springsteen at a time when Bruce's relationship with his real father was strained, distant, often agonizingly cool.

"Tex gave Bruce self-confidence and a sense of worth," Theiss would say later. "The friendship they had was what Bruce wanted, what he needed. Tex Vinyard helped Bruce become what he is today. There is no doubt about that."

Springsteen never forgot Tex Vinyard. Over the years and throughout ups and downs, the two kept in touch. Although Vinyard often seemed arrogant and bitter to those who didn't really know him, Springsteen, Theiss and the other Castiles were able to penetrate the tough guy facade and connect with a man whose warmth and love for a bunch of scraggly kids, especially the scraggiest kid of them all, made a difference, a big difference.

Backstreets recently spoke with three members of the long-defunct Castiles and asked them for their recollections of their old manager. Here is what they had to say.

GEORGE THEISS

I first met Tex one night when my band was rehearsing next door. There was one wall between the two apartments. We didn't know what we were doing. We were making all kinds of noise, so he came over to complain. He was real stand off-ish that night. But eventually he got to like us and invited us over to his place to practice. Tex got involved with us because it made him feel good. When he first came over, he had been laid off. He wasn't working. Getting involved with the band gave him something to do.

Tex and Marion never had any kids. Why, I don't really know. It's strange, but we never asked him about it. It didn't matter. What mattered was that there he was, because he gave us direction. He was so damn ornery. He'd be at rehearsal and he'd listen to us play a song. Whether it sounded good or not, whether it was right or wrong, he would stop us in the middle of it and tell us to start over again. And we didn't question him. We just went back and did it over again. He gave us discipline. He was the leader of the band.

Tex was tough. He wouldn't let us sit down at rehearsals. He felt it was unprofessional. If you did, he'd fine you. It was just a stupid, petty fine, but he got his point across with it. You stand up and play, he'd say. "Theiss, stand up!" I can just hear him now.

Tex and Marion were like surrogate parents. We laid on their couch, ate their food, hung out, made a mess. We were over there all the time. We could do what we wanted, but Tex wouldn't let us do things that weren't right. He didn't let us drink, for example, and drugs were definitely out. Bruce and I were pretty tight with him. Back then Bruce always seemed real naive and innocent. That came across real strong in those days. So Marion and Tex felt they had to protect Bruce. I'd get Tex going when I opened my mouth to a cop or got him a parking ticket. But he always forgave me.

People talk about how much Tex played a part in Bruce's eventual success. I think Tex gave Bruce a little bit of bravado so that he could step out and take a chance. Bruce was always a bit laid back. Tex helped him out of that. Tex didn't really have any musical talent. He couldn't say, for instance, "Hey, those chords you're playing are wrong." If he liked it, he liked it, even if it was the worst song in the world. If he didn't like something, it was always the same story.

In a lot of ways, Tex was more than a manager. I think Tex would've killed for us if it ever came to that. You couldn't ask more than that from any man.

(George Theiss still performs in Jersey Shore clubs. Currently he is starting a new band that will include noted Shore guitarist Sonny Kenn.)

CURT FLUHR

I joined the Castiles after Frank [Marziotti], the band's original bass player, left the band. So Tex had been with the group for some time before I got involved with it. I remember Tex as a real disciplinarian. He had his rules. If you were late to practice you got fined. You had to come back and clean the equipment after a job.

Tex was also a guy who tried to appear tougher than he really was. He had this thing that he put up in front of him so that you thought he was hard. Some people found it difficult to get close to Tex. But Bruce didn't have that problem. It's pretty common knowledge that Bruce and his father weren't real close. Tex, I think, became the father that Bruce didn't have at home. Tex was also tight with George.

Tex put a lot into the band. When we needed some new equipment he got it for us. He drove us around. He got us our jobs. Tex liked to have kids around. He had a houseful of kids everyday. We used to practice on Tuesday nights. Since I lived in Colts Neck, not Freehold, my mother would drive me to practice and Marion would drive me home. Practice consisted of going over old songs and learning new ones, most likely those that Bruce had figured out during the week. Tex didn't say much about the musical ideas. He left that up to us pretty much. We did a lot of copy songs, but they rarely sounded anything like the records. We never bothered to figure out the songs exactly the way we heard them on the radio. The chords were the same, but we came up with our own arrangements.

One thing I'll never forget was that we weren't allowed to sit on the amps. We had to always stand up. That was one of Tex's rules. Tex would sit in the kitchen while we practiced and make the odd comment. If the Mets were on, he'd be watching the game. He was a big Mets' fan.

Tex even had us wear uniforms, although by the time I got into the band, that was beginning to change. I think we wore uniforms for the first six months I was in the band and then things got looser. Tex was very image-conscious. He was constantly trying to make us distinctive. In that era we could walk into any town in Monmouth or Ocean Counties and people would know who we were. We were the only people around with long hair. At times it got kind of dangerous. I remember a few nights escaping over walls. You had Mods, Greasers, Ra Ra's, and then there were the five of us.

One night we were playing outside a place called the Surfrider. The girls liked us, but their surfer boyfriends didn't. They wouldn't let us out the front door. We had to climb over a ten-foot high wire fence while Tex stood guard. In addition to our manager, he was also our bodyguard.

Once Tex fired the whole band. I forget exactly why he did it, but I think it was be-

cause we didn't show up to clean the equipment after one of our gigs. It was one of those discipline things. That was Tex.

At Tex's funeral, Bruce, myself, George, Bob, and a guy named Bill Oakes, whose father made what we called the "Castile Columns," which were speaker columns and part of our P.A. system, were pallbearers. We talked about the old times and traded stories, funny stories, about Tex.

(Curt Fluhr presently plays bass in Partners, a Shore-based country rock band.)

BOB ALFANO

I was the last musician to join the Castiles, and for the first couple of months I felt like an outsider, like I didn't quite fit the way the others did. Bruce and George really wanted me in because they wanted to bring keyboards into the band. But Tex had mixed feelings about it. He liked the guitar line-up and thought that I'd change the sound of the band too much. For the first month or so I was in the band on a trial basis. That, pretty much, was Tex's doing. Fortunately things worked out. Tex came around to liking the keyboards sound.

I remember Tex ran a pretty strict rehearsal. If you came to practice and didn't know your parts, he'd blast you in front of everybody. He made you feel that if you weren't going to take the time to learn the songs, then why bother to show up at rehearsal? He had a lot of discipline that he put on us. He wanted us to sound and look as good as we could. In that sense the Castiles were lucky to have Tex. Plus, he constantly pushed and talked up the band. He had us working from South Jersey to New York. He made sure we had the best P.A. around back then. Most of it came from his own money. That's the type of guy he was.

Tex yelled a lot, and sometimes I got the feeling he was picking on me. But underneath the yelling, the guy really cared for you. When the Castiles and Tex split apart, the band didn't go on much longer. A big part of the reason was that Bruce was ready to go on and do other things. It was as if he had outgrown the band. He had begun to hang out at Upstage. He started meeting other musicians. But without Tex there, the Castiles didn't have that person pushing all the time. It was only a matter of time before the whole thing would come to an end.

Through the years after the Castiles I never saw Tex much. But about a year ago he came to the Deck House to hear the band I was playing in at the time. That really made me feel good. He really liked the music. It was the last time I saw him.

(Bob Alfano currently plays keyboards in the Margaret Potter Band. Potter and her former husband, Tom, ran the Upstage club in Asbury Park in the late '60s.)

Danny Gallagher — the original big man

BY ALLEN C. SCHERY

In 1988 *Backstreets* caught up with Big Danny Gallagher for a rare look at a time gone by when neither the name Bruce Springsteen nor the town Asbury Park had any meaning to the mainstream of pop culture or music. Danny himself has become part of the folklore and legend of the area. After speaking with him a short time it becomes apparent that this is one man who is not a quitter and who believes in honesty and truth. He presents a tough countenance and intimidates just with his 440-lb. presence, but underneath lies a warm, compassionate, intelligent human being who is in touch with his senses and reality.

BACKSTREETS: *I guess that Bruce's band, Dr. Zoom and the Sonic Boom (1971-72) was your first venture into a rock 'n' roll band. What was your role in the band?*

DANNY: At that point in my life I hadn't entered the performing part of music so I was playing Monopoly onstage with Black Tiny, who no longer is with us, having died of the ravages of diabetes, and Johnny Waasdorp, who committed suicide. People got a big kick out of watching a couple of guys playing Monopoly while the band was performing. It was a kind of delirium madness that went along with the entire scene.

Just what were you doing onstage?

Well, of course we just enjoyed watching Bruce and the band play but in fact we were playing craps on the Monopoly board.

Danny, how did you first meet Bruce?

For about a year before I met Bruce my friend Todd Epstein talked about him all the time until finally I got to see him play at the Pandemonium Club on the outskirts of Asbury Park when the group Child first started (1969) and of course there were all those great after-hours jam sessions at the Upstage Club.

Where was Bruce at this time?

He was living a few doors from the Upstage Club. His apartment was on the third floor. Park Drugs was on the first floor and Tom and Margaret Potter's hair salon was on the second floor.

Were there any favorite places to play other than the obvious Jersey haunts?

A few but to me the most memorable was Richmond, Virginia.

You have a very interesting story about one of your return trips from Richmond.

On one of our trips from Richmond to Rutgers I said to Bruce that if he ever needed anything or if there was something I could do to help him to let me know.

I guess it was after this that he took your offer.

Shortly after that trip my brother, Michael, who was about to move in with me, died from sleeping pills after drinking. Three days later Bruce showed up and reminded me of the offer I made, and since my brother wasn't around, I decided to let him move in. We were good



Danny Gallagher with his gold record given to him by Bruce.

friends so it wasn't a tough choice to make. *Where was this apartment and how long did Bruce live there with you.*

It was at 1703 Webb St. in Asbury Park and Bruce lived there with me from August 10, 1972 until the end of the summer 1973.

Can you share any interesting stories about this time?

Well, a few come to mind. I guess the one about my record player is the funniest. It was a fully automatic one that starts at the beginning and rejects itself at the end, except that this one skipped the entire record, went to the end, played the last few grooves and rejected itself and kept rejecting without playing the record. This always annoyed Bruce.

People are always trying to figure out what influenced Bruce's musical style. Could you tell us what Bruce listened to at this time?

I had only three albums and Bruce had two so it shouldn't be too hard to answer that question. They were *The Eagles*, their first album, the Allman Brothers' *Brothers and Sisters*, and Van Morrison's *St. Dominic's Preview*. Bruce's were *Chuck Berry's Greatest Hits* and *Themes from Scary Stories and Horror Movies*, which we used to put on when kids were around. We turned out the lights and Bruce always got them worked up to a frenzy.

I know it is a beaten horse but how do you feel about the Dylan comparison that was going around at that time. Bruce had read Scaduto's biography of Bob Dylan just before this time and the songs he wrote to bring to John Hammond were Dylanesque and nothing Bruce wrote before or after this period resembled Dylan. Do you feel it was a valid criticism?

Bruce called those type of songs delirium poetry but I never thought the comparison was

meaningful. If anything the new Van Morrison would have been closer to the target but I think the comparisons are too limiting and not very fair. To me Bruce has always been the Sigmund Freud for the masses. I never knew anyone who could so open up people and get them to think. His images are everyday people and events that happen to any of us. He is kind of like an island in the chaos and helps us to realize that we are not alone in our plights. As a songwriter myself I realize that this is no small undertaking. As far as the Dylan thing, though, I think that after Bruce did the *Born to Run* album, Dylan started sounding like Springsteen. In particular on the Rolling Thunder Revue tour. I never heard anyone say that before but that's how it felt to me.

Did Bruce do much songwriting during the time with you?

He was working on his second album, *The Wild, the Innocent, and the E Street Shuffle* but in particular I remember him spending a long time on the song "Rosalita." He wrote that in our living room on the second floor at Webb Street to the left side of the building just behind the doors that opened to the outside second floor patio he jokingly referred to as "the Veranza." He kept on complaining that he had the beginning and ending of "Rosalita" finished but couldn't quite figure out how to bridge the two parts.

Danny, Bruce gave you a gold record of the album Greetings From Asbury Park in commemoration of your time together, didn't he?

Yes, at Big Man's West in Red Bank, New Jersey in the fall of 1982. After that we jammed together and sang "Tobacco Road," which was appropriate as it represented a lot of what we've both been through. 🎸

Trouble in the Heartland

We received another strong response to our Sometimes at Night contest, in which we asked you to come up with alternate titles for each of Bruce's eight studio albums. Five hundred of you took the time to rethink the themes of each album and attempt to capture them in a new title, most often taken from lyrics on the record. Other titles were completely new and nearly all the suggestions were thought provoking.

Of course there were some humorous responses as well. Bruno Pelletier of Rimouski, Quebec took Bruce's own propensity towards the word "born" and renamed the rest of his records accordingly. *Darkness* became "Born in the Promised Land," *Tunnel* became "Born to Love," *Greetings* became "Born to Tell Stories," and so on. Barry Cohen of Pembroke Pines, Florida not only changed the titles but the concepts as well. *The River* becomes "I'm Bruce and He's the Boss: The Double Schizoid Album." In the spirit of the times, *Darkness* becomes "Boogie with the Boss, The Disco Album." And in the stating-the-obvious department, *Born to Run* becomes "Leaning on a Big Black Guy."

There were a few cases of people coming up with the same title, the biggest vote getter being "Trouble in the Heartland" as a new title for *Darkness*. Other multiple vote getters for

Darkness were "East of Eden" and "Caught in a Crossfire." For *Nebraska*, we received multiple votes for "Deliver Me from Nowhere" and "Blood on Blood." For *Tunnel of Love*, a few of you agreed on "The Gypsy Lied" and "Lover's Twilight."

We tallied the votes that suggested the use of other song titles from the record as album titles and the most popular choices for each album were: "Saint in the City" (*Greetings*); "Incident on 57th Street" (*Wild & Innocent*); "Meeting Across the River" (*Born to Run*); "Something in the Night" (*Darkness*); "Point Blank" (*The River*); "Open All Night" (*Nebraska*); "Glory Days" (*Born in the USA*); and "Brilliant Disguise" (*Tunnel of Love*).

What follows are the new titles we found to be the most intriguing. Think about how some of these alternates could have changed the perception of the records as we have come to know them. Thanks to everyone who entered.

Greetings: Jukebox Graduate; Introducing Bruce Springsteen and the E Street Band; Flags of Piracy; King of the Alley; Bruce Springsteen; Meet Bruce Springsteen; Turn Up the Band; All the Carnivals.

Wild & Innocent: Dusty Arcades; Romantic Young Boys; E Street Serenades; Silly New

York Girls; A Great False Dawn; From Out of the Shadows.

Born to Run: The Midnight Run; As the Radio Plays; Lonely Rider; Runaway American Dream; Visions; City Without a Name.

Darkness: Caught in a Crossfire; East of Eden; Trouble in the Heartland; Won't Get Fooled Again; Strangers from the City; Lives on the Line; Out on the Wire; Sins of the Father.

The River: Flannel Shirt; Three Minute Diaries; Shot Between the Eyes; Just Another Stranger; No Fairytale; Dangerous Crossings.

Nebraska: Charlie Starkweather; Better Off Dead; Deliver Me from Nowhere; Judgement Day; Tanqueray and Wine; Blood on Blood; Winter in Hell; The Acoustic Tapes; Stark Weather; American Wilderness; No Exit.

Born in the USA: Follow Your Dreams Down; Runaway American Dream; Dead Man's Town; White Washed Windows; Something's Happening Somewhere; The Roadhouse Hymnal; 1, 2, 3, 4; Home of the Brave; Mia Fratello.

Tunnel of Love: Electric Nebraska; Lonely Valentines; The Gypsy Lied; Lover's Twilight; When the Lights Go Out; Love, Fear and the Assorted True Confessions of a Married Man; Where Love Goes; Room of Shadows; Restless Hearts; Save the Last Breath for Me; September 1987.

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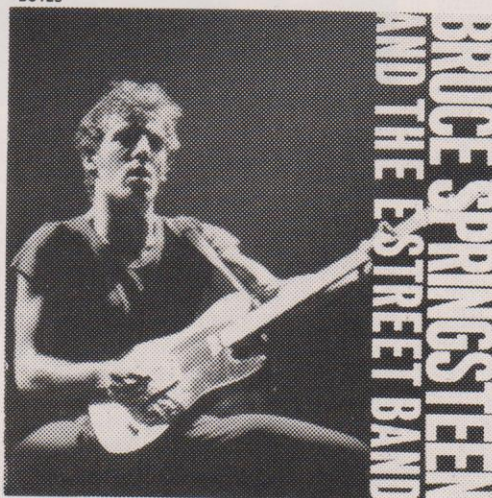
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Bootleg Compact Discs

An exclusive investigation into illegal CDs

During the past few months, Springsteen collecting has focused almost exclusively on the arrival of the first bootleg CDs. Though unauthorized live Springsteen CDs had been rumored for the past few years — and a poor quality disc of a 1985 Japanese show was pressed in an extremely small and uncirculated quantity — no major Springsteen bootleg CD reached US shores until this February.

Bootleg CDs by other artists first began to surface early last year. These titles by the Beatles and Bob Dylan were poor quality transfers of old bootleg LPs, recorded from the records to the CD format. The early discs were crude, but had instant appeal more because of the format than the material. The claim was made that the discs were legal in countries like Italy, where under Italian copyright law, a public musical performance becomes public domain after 20 years time, provided that royalties on the song are paid to the artist. The catch is that having the artist claim the royalties is of no consequence, so long as monies were set aside for that purpose. It was this apparent legal loophole that led *Goldmine* magazine to issue a statement that, because of the unknown legality of the discs, they would not be held responsible for deciding what was a bootleg and what wasn't in their advertisement acceptance policy, which had formerly banned bootlegs altogether.

Two things happened late last year that burst the bootleg CD market wide open. First, predictably, discs began to surface with material recorded inside the 20-year time frame. More importantly though, with the release of the Beatles *Ultra Rare Trax Volumes One and Two*, bootleg CDs maximized their potential. It's no wonder that Capitol Records would be fuming over the *Ultra Rare* set, which consisted of an hour's worth of Beatle studio outtakes, most of which had never circulated among even the most elite collectors, and which Capitol does not own the rights to release. On top of that the quality of these CDs was better than Capitol's own official releases of the Beatle catalog. *Ultra Rare* has set a quality precedent that has been reflected in releases of Led Zeppelin, Pink Floyd and other artists' discs, also taken from master tapes or from previously uncirculated material. Along with the improvements in quality, the packaging has improved as well, to the point where some of these discs can honestly be described as rivaling legitimate releases in overall merit.

With the bootleg CD industry now moving so quickly, it was only a matter of time before the most bootlegged artist of the '80s, Springsteen, would become a victim. In February, a two-disc set titled *You Mean So Much to Me* arrived on the Italian Great Dane label. The source was a soundboard tape of a January

1974 show, generally thought to be recorded at Kent State University in Ohio. Though a tape of this show had gotten some circulation among collectors, the quality of the disc far exceeded existing tapes. As has been the case with some other boot CDs of older material, through the careful use of digital remastering in the studio, it is possible to make a copy that sounds far superior to an original.

At this Spring's Austin Record Convention, *Backstreets* had a chance to talk with the maker of *You Mean So Much to Me*. Mr. Dane, as we'll call him, was at the convention purely as a consumer and not a seller, though other dealers at the show were selling his product. Mr. Dane explained that he and his partners were pushing the limits of copyright laws upheld by the SIAE (Italian Society of Authors and Editors), the Italian equivalent of the RIAA. He confirmed that technically he is within the



letter of the Italian law, though he admits that he is "taking advantage of things that are not said."

Mr. Dane said that his label is paying a royalty fee on each copy by placing money into a bank account in Milan, which could technically be claimed by the artist, though of course no such claim has been made by Springsteen or the band. An explanation of this bank account and the royalties paid is written on the back cover of the disc. The concept of bootleggers paying royalties dates back to the earliest days of bootlegging in the US, when the Rubber Dubber label not only claimed to be paying royalties to a bank account, but to actually be paying a greater fee than the artists were paid by their own labels. That may or may not have been true in the case of Rubber Dubber, but Mr. Dane says that the money is definitely in the bank, and must be so for his company to remain within the law.

So, are these discs legal or not? Mr. Dane answered that question by saying what he is doing falls into a "gray area" in Italian law. The CD pressing plant he uses is fully aware of what they are pressing and believes it to be legal. The situation seems to be that these releases may or may not be completely legal, but

until Great Dane is challenged and the laws clarified, these CDs are legal by default in Italy at least.

However, they are not legal in the US. Those Italian laws don't apply here, so even if the CDs are legitimate in Italy, it is illegal to import them to the US, illegal to sell them in the US, and more than likely illegal even to own them in the US.

As the man behind many older bootlegs, including *All Those Years*, one has to be impressed with the sincerity and integrity of Mr. Dane as a bootlegger. Mr. Dane said he personally took care of the mastering of *You Mean So Much to Me* to ensure the highest possible quality and says that he "wants to take care of Springsteen," while still making material he feels essential available to hardcore fans. Only 4,000 copies of *You Mean So Much to Me* were pressed and they wholesaled for approximately \$15 in Italy, which is less than the cost of official CDs. Though not adhering to the 20-year limit, Mr. Dane says he will not release anything less than 10 years old and will not release studio outtakes. He does not deny that he is making a profit, but he says that it is not his major motivation.

The Great Dane label has released three other discs (Led Zeppelin, Pink Floyd and Deep Purple), reflecting the interests of his partners. Mr. Dane's future plans include a three-disc set of the Winterland December 1978 radio broadcast and a two-disc set of the famous Bottom Line '75 show. He wants to try to cover every phase of Springsteen's career and will stick to excellent quality tapes or shows of exceptional merit, like Boston Music Hall, March 25, 1977, which would have to be mastered from an audience recording. Though Mr. Dane is a bootlegger, he shows remarkable integrity and love for Springsteen's music in a business where neither is required.

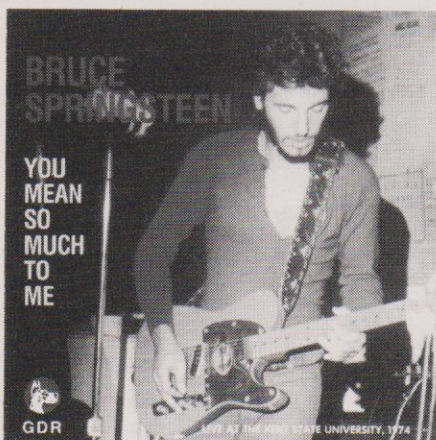
Three other Springsteen bootleg CDs have also turned up recently. *The Laurel Canyon Demos* is a single disc of 1972 acoustic demos that was pressed in Korea, another country with questionable copyright laws and little enforcement. Another is *Tunnel of Lust*, a two-disc set, the first to be made from a digital audience tape, of the February 28, 1988 show in Worcester, MA. This set had been talked about for many months, but was reportedly delayed by difficulties in finding a cooperative pressing plant. On top of that, less than 300 sets made it through customs, making available copies extremely expensive. Again, this set appears to be the work of a completely independent party from the other two titles. Finally a CD pressing of *Son You May Kiss the Bride* — the bootleg LP of *Darkness and River* outtakes — has appeared. It is the first Bruce title to include unreleased studio material.

(continues on page 34)

Consumer reviews of current CDs

BY LYNN ELDER

(For the benefit of consumers *Backstreets* provides ratings on unauthorized releases currently in circulation. *Don't* write us to ask where these can be obtained because we don't know. Remember, *Backstreets* in no manner, shape or form endorses these types of material. Our word of advice to collectors of unauthorized material is let the buyer beware but if you must buy this product, stay clear of the real losers. Each title has been rated for packaging, performance, and sound quality on a one-to-ten scale.)



● You Mean So Much to Me

Packaging: 7

Sound Quality: 8

Performance: 9

This two-disc set is easily the best unauthorized Bruce Springsteen CD release so far. Considering how old the recording is — dating back to January of 1974 — the sound quality is truly remarkable. There is no detectable hiss, and the instrument separation is exactly what you'd hope from the CD format. The original source for the set is a 90-minute soundboard tape, which has been divided into two discs, one over 70 minutes, the other, a two-song CD single containing the remainder of the available tape (the concert itself featured another three songs but no tape is known to exist).

The package is attractive, with the main disc in a jewel box and the two-song disc in a cardboard sleeve. The jewel box has a nice color photo of Bruce circa 1974, while the other disc has a black and white photo of Springsteen's name written in graffiti letters over a subway. Both contain clear and accurate information on song titles and song lengths.

Besides the packaging and sound quality, this is a remarkable show. Bruce and the E Street Band have never sounded jazzier and the versions of songs like "You Mean So Much to Me," "Blinded by the

Light" and "Walking the Dog" all stretch towards ten minutes, with long instrumental jams. This show also includes the first known version of "Incident on 57th Street," which is also the only live version known with Vini Lopez on drums. This show represents an early sound that Bruce has since moved away from, and in the absence of any representation of Bruce's early career on the *Live* set, *You Mean So Much to Me* provides a wonderful audio time machine.

● Tunnel of Lust

Packaging: 6

Sound Quality: 5

Performance: 6

Tunnel of Lust is a two-disc set, recorded at the second show of the *Tunnel of Love* tour in Worcester, MA. It was made from a digital audience recording, making it the first DDD (digitally recorded, digitally mixed, and digitally mastered) bootleg CD ever. The sound quality, while excellent for an audience recording, still leaves much to be desired though. First of all, the person doing the recording, despite having spent thousands of dollars on digital recording equipment, still manages to pick up the person clapping near him loud and clear. As a result, during "Tougher Than the Rest," you get a loud and steady handclap in one speaker, which is annoying and occurs too frequently on the discs. Another problem is that the Centrum has notoriously poor acoustics, making the recording excessively hollow sounding. This is less of a problem on quieter songs like "Walk Like a Man" and "One Step Up," which are the highlights of the set.

Tunnel of Lust does not include the entire show, excluding "Born in the USA," "Hungry Heart," "Glory Days," "I Can't Help Falling in Love" and the "Detroit Medley" to fit the set onto two discs, both of which exceed 70 minutes. As stated above, the set does have its moments, but because this is such an early show in the tour, many songs are a little rough around the edges and are much stronger at later shows. The packaging has two decent color pictures on the front and back of a double jewel box, making it attractive but not exemplary. The real appeal to *Tunnel of Lust* is the newness of the show, not necessarily the sound quality and packaging.

● The Laurel Canyon Demos

Packaging: 3

Sound Quality: 6

Performance: 8

The *Laurel Canyon Demos* were recorded between 1972-73 as publishing demos for other artists. These ten songs were among a collection of songs held by Bruce's UK music publisher and they are frequently confused with the Hammond demos. All ten feature just Bruce, acoustically, on either guitar or piano and the

songs themselves are superb. The sound quality is very good, but there are numerous pops and clicks, meaning the source of this disc was either an LP or, hopefully, an original acetate. Despite the defects, the sound is warm and up front, and the greatness of these early songs outweighs a few minor defects. The quality is equal to or a little better than *The Demo Tapes* bootleg LP (first pressing) which contains identical material.



The packaging is a great disappointment and not in the same league as the other two available titles. The cover is full color, but instead of a photograph, Bruce is rendered in a sort of tile mosaic. The effect is not unlike an ashtray you made by gluing tiles in place, paint-by-numbers style, for a grade school arts and crafts project. It's something only a mother could like. However, since most collectors would seek out bootleg CDs for their sound quality, not their graphics, this set should please fans of Bruce's very early solo material.

● Son You May Kiss the Bride

Packaging: 3

Sound Quality: 4

Performance: 9

Son You May Kiss the Bride is a collection of outtakes from both the *Darkness* and *River* sessions 1977-79, all 12 of which rank as some of the best unreleased material in the Springsteen vault. That said, this disc is a major disappointment. The maker of the disc evidently left the tape unadulterated, leaving in the dominating hiss and poor separation of a sixth or seventh generation tape. Unlike *You Mean So Much to Me*, where the CD, thanks to painstaking studio remastering, is a marked improvement over known tapes, the *Son You May Kiss the Bride* CD offers no enhancement whatsoever.

Because of the novelty of the format this disc will sell in spite of its faults. *Son You May Kiss the Bride* is the first blatant rip-off disc of the Springsteen titles and should be avoided. The material is undeniably great, but tapes and even the original bootleg LP of this material are far superior to the CD. 🐾





BRUCE SPRINGSTEEN CAUGHT

POINT BLANK

A PHOTOGRAPHER'S PORTFOLIO



There's a movie called "The Man Who Shot Liberty Valence" and if they ever make a film called "The Man Who Shot Bruce Springsteen," Phil Ceccola could play the title role. Not that he's some sort of western villain, however, but he has shot Bruce Springsteen on over 150 occasions.

Ceccola isn't a gunfighter; he's a photographer. And though several other photographers over the years have followed Springsteen's tour officially (like Neal Preston and Lynn Goldsmith) no one else has shot Bruce Springsteen in concert more than Ceccola — he estimates that he's shot more than 32,000 individual pictures of Bruce Springsteen performing.

The figure sounds staggering but when you consider that Ceccola started before there was such an animal as a Bruce Tramp, it starts to make sense. At one point, he proudly states, not only had he photographed Bruce more than any other journalist, he'd also seen more shows than any other person with the exception of the band and road crew.

"There was a kind of magic for me when I shot Bruce Springsteen," Ceccola told *Backstreets* recently in an exclusive interview. "I knew every move he was going to make. He was aiming for me — he knew he couldn't escape my camera. He was caught between the sights — point blank."

CONTINUED ON NEXT PAGE

BY CHARLES R. CROSS • PHOTOS BY PHIL CECCOLA



Ceccola's relationship with Springsteen began back in 1973 when he was hanging around the Main Point coffeeshouse outside of Philadelphia and photographing "any and everyone who came in the place." Springsteen came into the Main Point as a virtually unknown performer — and after a whole series of legendary concerts there he became almost the main attraction at the Main Point. And for every one of those Main Point shows, and hundreds of others, Ceccola was shooting away with his camera. His work, featured extensively in the Dave Marsh bio, **Born to Run**, and in color for the first time in the upcoming **Backstreets** book, shows Bruce at a time many fans argue were the real "glory days."

Ceccola photographed the band so many times that eventually a friendship developed and he would party with the band, travel around with them and even chauffeur them around Philly. "One of the funniest times ever was when I was driving the whole band back to their hotel and we were in a hurry," he says. "I had this 1966 Pontiac Le Mans at the time and it was a real piece of shit. The back seat had just been taken out but nonetheless there in the back seat, actually in the trunk, were three members of the band. In the front seat was Clarence and Bruce ended up having to straddle the console so when I had to shift I had to reach between his legs."

"We were out on the freeway trying to go as fast as we could and suddenly a caravan of limos comes up. It seems the Governor was going to a press conference. And I looked over and saw a space between a couple of the limos. And I looked at Bruce and he looked at me and nothing needed to be said — there was the mutual bond. He knew without saying anything that I would be

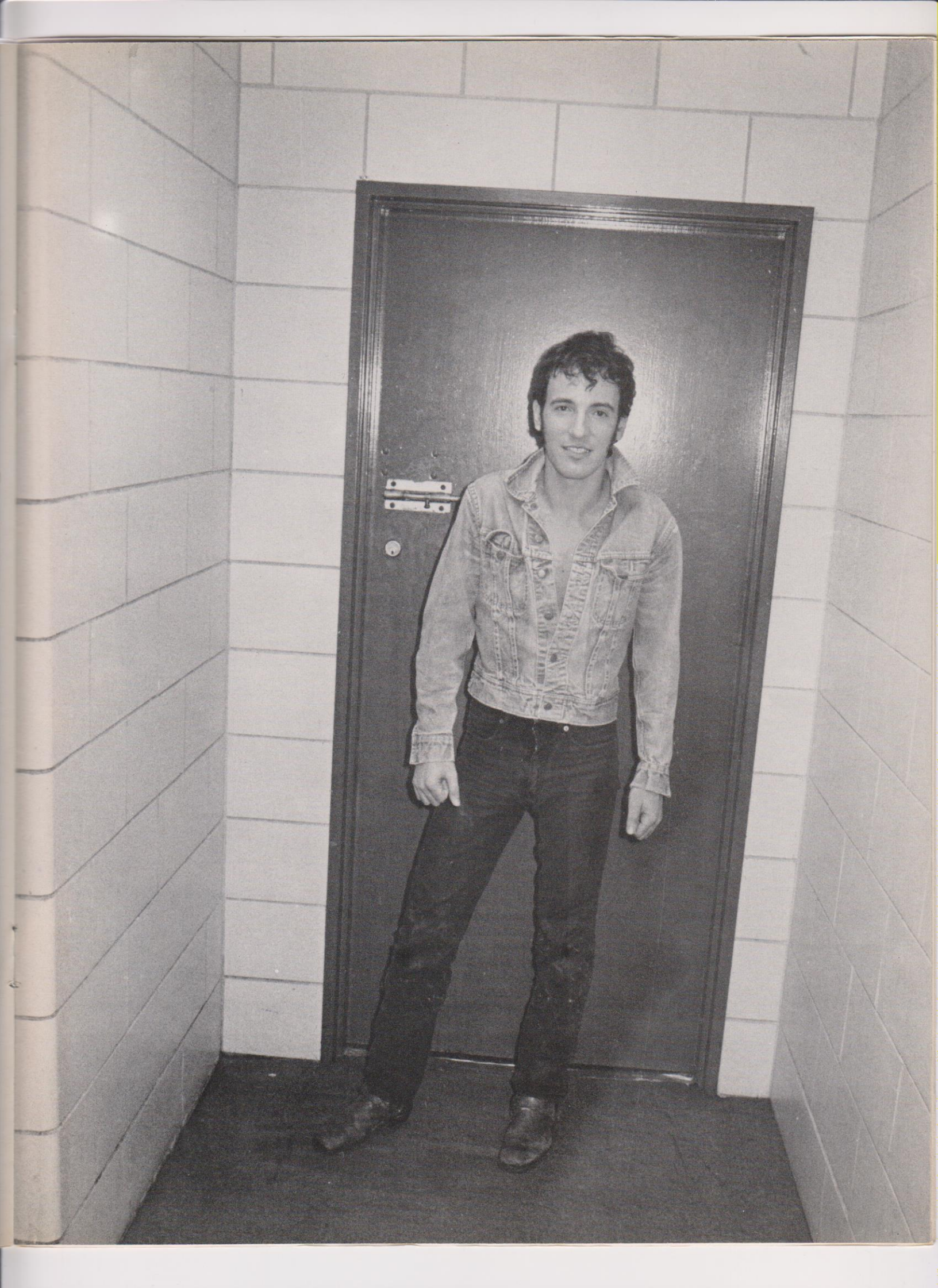
moving over and getting in the middle of the procession. And I did. So we drove back to the hotel in this awful car, with the band rolling around in the back seat in between all the limos."

Ceccola says that his relationship with Bruce and the band was a strange mixture between journalist, photographer, friend, fan and sometimes pest. "At one point the band would say to me, 'Phil, if you want to come along and be part of what we're about, you're going to have to leave your camera behind,'" Ceccola says. "And I'd say 'Okay,' but I'd still try to bring my camera along and shoot whenever I could. But I can't tell you how many great shots I missed."

Most of Phil's work is from the period from 1973 through 1978 when Springsteen frequently played the area around Philadelphia and Ceccola had access to the shows. Most shots were in black and white though there are so many photos that the vast majority of his portfolio has never been seen by the public. For the upcoming **Backstreets** book Ceccola dug out his original negatives and pulled out never-before-seen classic shots, and reproduced here in this magazine are pictures that didn't make it into the book. Also included in the book are many of Ceccola's color shots from the early days — including some great offstage portraits.

Ceccola worked as a freelance photographer at the time he was shooting Bruce frequently and he also shot all the groups that came through Philly. His work has been published in every major music magazine and reproduced on album covers. He still works with photography though recently has turned his shared love with Bruce for pinball into a successful amusement machine business.

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"Bruce had a weird relationship with the camera. He hated to have his picture taken for the most part. Yet eventually he didn't mind me so much. Once during the intro to 'Pretty Flamingo' he told a story about how a detective was following him around and photographing him. And then suddenly he points out to me and says 'There he is. That's the detective.'"

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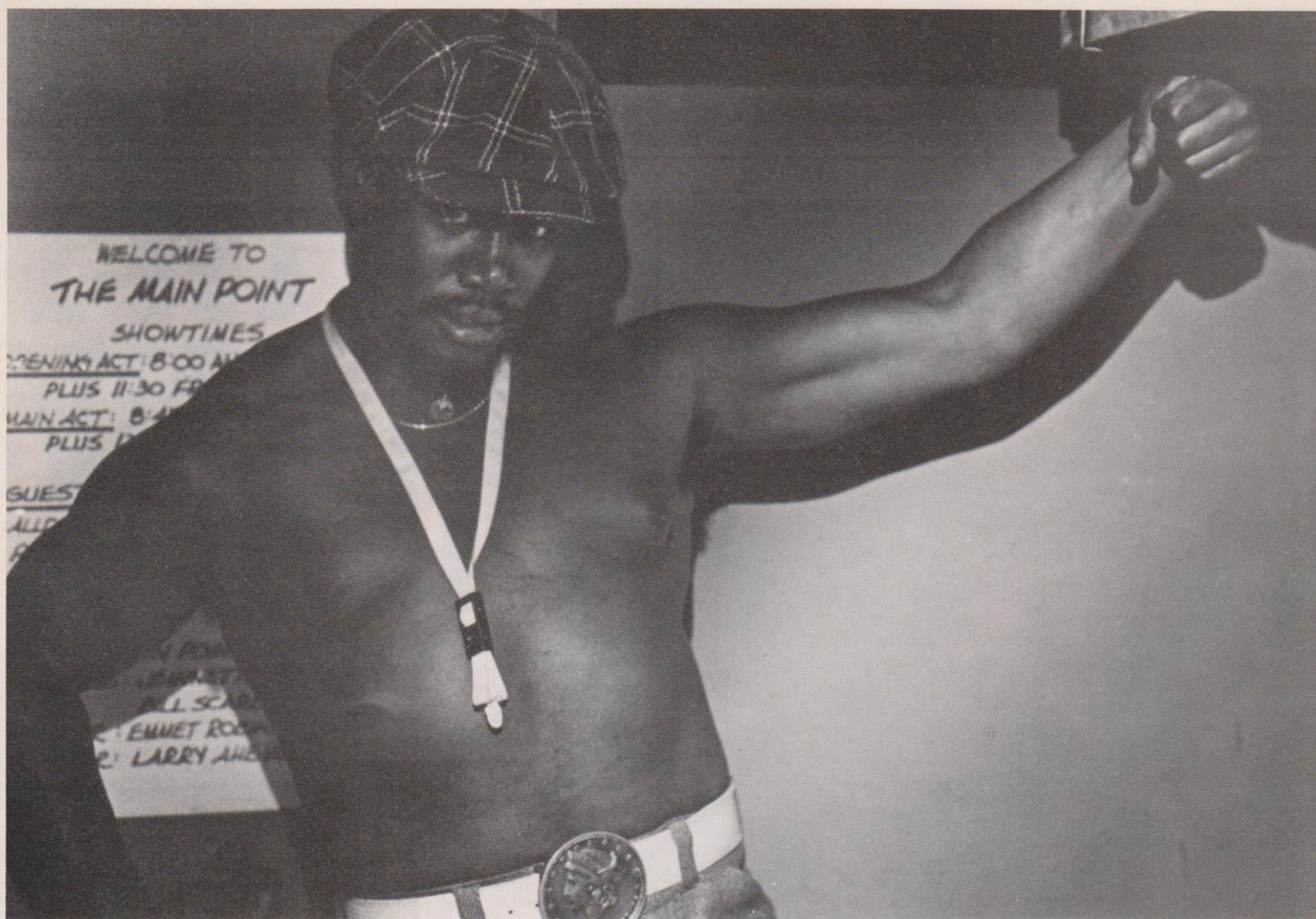




"One day Bruce took me backstage and said 'Phil, I've got a present for you.' And he opened his guitar case and pulled out this harmonica and said, 'I've been saving this for you. This was the one I used on the album.' It was the harmonica he used on 'Born to Run.' It was one of the greatest gestures ever."

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Bruce strangles Phil Ceccola in 1975.



Phil's first Bruce shot, now damaged by age.



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He last photographed Springsteen on the Philly stop of the **Tunnel of Love Express** tour, though Ceccola says the last time he spoke with Bruce was in 1980 when Springsteen did a session with him backstage at the Spectrum. His portfolio of Springsteen shots includes many thousands of concert shots and also many intimate offstage shots and rehearsal shots. Ceccola even has pictures of Bruce in the shower (he says he promised Bruce never to publish these intimate shots). He says his favorite shot of Bruce is one that can be found on page 81 of **Born to Run** — "It looks like Bruce is electrified," Ceccola says, "like he's getting a shock. That was the real Bruce Springsteen."

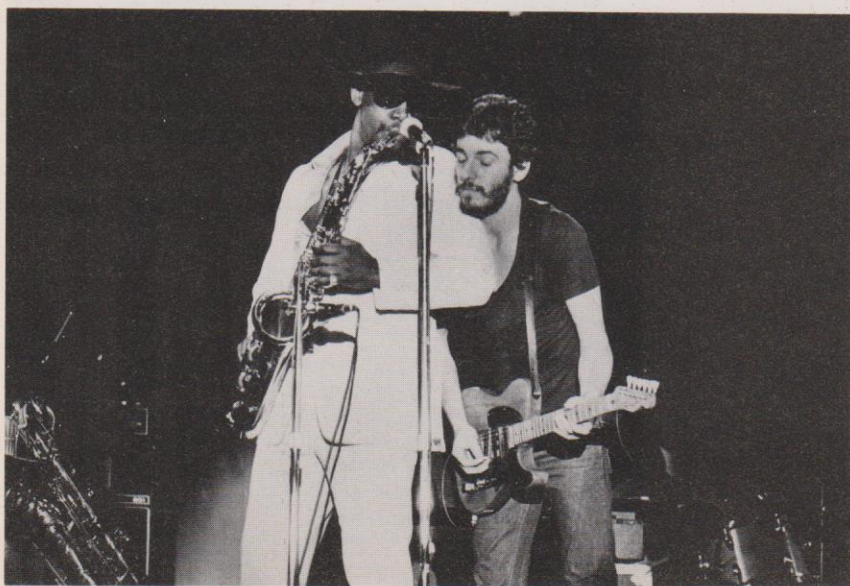
In addition to some great photographs, Ceccola has racked up some great memories of Springsteen shows. "I remember once in Maryland when a monk came onstage — an actual monk in the robes and all — and demanded that Bruce stop. He was unhappy about the religious aspects to Bruce's songs those days and he started yelling and screaming, trying to drag Bruce off."

Ceccola says he remembers when Bruce first started using the line "I'm just a prisoner of rock 'n' roll" to end his shows. "One night he was just so tired he couldn't go on — he was physically exhausted so he was just slumping there. And he muttered into the mic, 'I'm just a prisoner. . . I'm just a prisoner.' Then the roadies dragged him off. Then about four shows later he ended the concert again by saying 'I'm just a prisoner,' but then he hit that guitar chord, jumped in the air and added 'of rock 'n' roll.'"

Ceccola says that though he's seen every Bruce Springsteen tour since the early days he still thinks the period around 1974 was the most exciting. "That was a magical year for me and for him. He was still doing all sorts of experimenting and you got the feeling even he didn't know what direction he was going in. That was when they'd work songs out like 'Jungleland' onstage. When David Sancious was there it was the best. Roy is great and Max brought power to the band but when David was there you truly did not know what was going to happen next. Anything could happen and many times it did."

Incidentally it was a David Sancious and Tone show where Ceccola got one of his most exclusive shots of Springsteen (and one that, along with Ceccola's shot of Miami Steve without a hat, appears in the **Backstreets** book and not here): The last known shot of Bruce with his beard. "The next day he cut it off," Ceccola recalls. "It was funny because that night he went to a Yes concert and there were 10,000 music fans there and not one recognized him. He loved it."

(Phil Ceccola's address is PO Box 129, Bridgeport, PA 19405.)



Steve Earle: The outlaw Bruce Springsteen

BY MICHAEL MACCAMBRIDGE

In the bipolar musical world that is Tennessee, there's Nashville and there's Memphis. Memphis, where Otis Redding recorded and Elvis Presley died, is a rock 'n' roll town. Nashville, where the Grand Ole Opry sits and where Randy Travis rules, is a country town.

Steve Earle, noted maverick, lives in Nashville and makes country-tinged rock 'n' roll. And now, with his third album, *Copperhead Road*, his albums are finally being promoted as such. Earle's music has always driven the hard road between rock and country, fueled by the guitars-and-drums smash of one form and steel guitar-and-mandolin wail of the other. But his first two albums, recorded in Nashville, were promoted as country records and were greeted with a cold shoulder by much of the country music intelligentsia. Like another Texan who had recorded for the MCA label before him — Joe Ely — Earle seemed too country for a rock crowd and too rock for a country crowd.

But no more. With *Copperhead Road*, Earle has made a mark in both spheres, and firmly placed himself in the same league with such heartland musical auteurs as John Hiatt, Bob Seger, John Mellencamp and, most of all, Bruce Springsteen.

Earle's lyrics pursue serious themes, revolving around a good man's struggle with a loss of community, the evanescence of love, the national scar of Vietnam and the moral dilemmas inherent in any life. If this subject matter sounds at all similar to that explored by a certain rocker from New Jersey, it's no accident. Unlike so many others who have been saddled with the Springsteen comparison (a media-created hex comparable in its gravity to the "new Dylan" kiss of death that dogged so many artists, Springsteen included, in the '70s), the similarities with Earle are more than facile.

The bearded, denim-clad, bandana-bound Earle pays his debt to Springsteen in every show. On the *Guitar Town* tour, he and his crack back-up band the Dukes covered Springsteen's "State Trooper." For *Exit O*, he sang the opening verse of "Racing in the Street" before segueing into his own grimy hot-rod rocker "Sweet Little '66" (complete with derogatory references to Hondas and Subarus, a la "Pink Cadillac"). For the *Copperhead Road* tour, Earle plays a solo acoustic version of "Nebraska," and then is joined by the band for "Angry Young Man," which sounds like *Darkness*-era Springsteen barreling down a dirt road in East Texas.

"That was a matter of hitting the deal head-on and basically making a statement that I am a contemporary of Springsteen's," Earle said earlier this spring, as he and the Dukes wound their way through the deep South. "I'm not ever going to be as good as Springsteen, but

that's [partly] because I'm several years younger; and he'll probably always write and I'll probably always write, and he'll probably always be that much better than me."

The structure of this tour's show — typically three hours in length, musically varied and thematically focused — bears a striking structural resemblance to the *Born in the USA* tour. Again, no accident.

"I'm a big fan and I really don't think that there's ever been a more consistent writer in rock," said Earle. "I also don't think there's ever been a more generous performer in any form of entertainment, period. Ever."

If Earle's attachment to Springsteen proves anything, it's that the New Jersey-rocker's musical resonance extends far beyond the narrow boardwalk parameters that many critics would carve out for him. Springsteen's audience has never been limited to those backstreet rebels anyway. Now, with acts as diverse as Fishbone (the soul group did a rap version of "Born in the USA") and Earle, it's obvious that Springsteen's musical influence has been underrated also.

Earle's first two albums flirted with rock (*Exit O* sounded like the country-rock record Springsteen never made), but with the most recent effort, the electric guitars fairly snarl at the top of a bottom-heavy mix and Earle spares any pretense of country sentiment with a hard-bitten, hard-hitting record whose most logical rock 'n' roll antecedent is again — in its post-Vietnam crises and populist idealism — *Born in the USA*.

It's not surprising that Earle relates to Springsteen the writer as least as much as Springsteen the performer. While he and the Dukes have forged a formidable touring reputation, he still sees creating songs as his main job. "I think the main thing I am is a songwriter," he said. "I came up under Guy Clarke

[the noted Texas singer/songwriter], I can't help that. So, I don't think of myself as being part of any new wave that came out of Nashville in the '80s. I'm a leftover from the Jerry Jeff Walker/Rusty Weir/Guy Clark/Townes Van Zandt outlaw school."

Oh, yes: about that word outlaw. While some acts are eager to project a bad-ass image for themselves, Earle has come by his honestly. Last year he pleaded *nolo contendere* to a reduced charge of resisting arrest in relation to an incident in Dallas on New Year's Eve 1987 (a civil suit is pending against the police officer involved). He also married for the fifth time, this time to A&R representative Teresa Ensenat, who discovered Guns N' Roses and who lives with Earle in Fairview, 20 miles from Nashville.

Despite all his differences with the musical powers that be in Nashville, Earle insists great rock can be made there (he notes *Blonde on Blonde* was recorded in the city) and says he'll continue to make records in Nashville. "They're not going to get rid of me that easy," he added. "I consider it to be my hometown now."

Earle said the audiences on the *Copperhead* tour have been significantly younger, a result of the rock-radio airplay and the album's metallic edge. Already an outcast in Nashville, he has only exacerbated the situation with the crossover. "One of the main reasons that some people aren't really thrilled with me is that my career has illustrated at every step how silly all of that is," he said. "Country and rock 'n' roll have never been mutually exclusive terms. Country radio, for some reason, has decided that music shouldn't be about anything, which is sad, because originally country music was the only kind of pop music that was totally unfraid of any subject matter." 🍂



CAM GARRETT PHOTO

With a new record and a new sound, John Eddie returns

Truth, soul, justice and John Eddie

DEBRA L. ROTHENBERG PHOTO



BY ROBERT SANTELLI

Stone Pony, 5-5-89

After a last minute warm-up gig at Trenton State College in Trenton, N.J., it was only fitting that John Eddie launch his May mini-tour of Mid-Atlantic clubs at Asbury Park's Stone Pony on May 5. "It's the one club I really feel at home playing," said Eddie backstage after a torrid two-and-a-half hour set. The show culminated with a guest appearance by E Street drummer Max Weinberg on the encore number, "Maggie May." "I had a lot of supporters out there in the audience tonight," Eddie said.

Indeed he did. The jam-packed Pony included CBS record company execs, friends, family, and some 800 long-time Shore fans who hadn't seen Eddie perform locally in three years.

Halfway through the set Eddie screamed, "I'm nervous as hell!" A likely emotion considering the situation. Not only was it his and his new band's first critical show since coming out of rehearsals, but it also was only the second time Eddie performed in front of an audience the songs off his brand new CBS album, *Hard Cold Truth*, due out in record stores in mid-June.

The songs that comprise *Hard Cold Truth*

might surprise Eddie fans who know him for his Bruce Springsteen-inspired, Asbury Park-sounding roots rock. With the exception of "Pay Day," a song Eddie wrote years ago, the songs of *Hard Cold Truth* steer clear of Eddie's past. Thus, the follow-up to *John Eddie*, his 1986 critically acclaimed debut, reveals a new side of the artist.

Songs such as "Shake My Faith," "When Love Turns Mean," and the single, "Swear," are laced with keyboards rather than guitars and feature vocal deliveries that are more emotionally compelling than those heard on Eddie's debut. There is also less concern with all-out rocking on *Hard Cold Truth* and more of an attempt to capture a soulful stance to match the melodic, contemporary dance textures contained on the album.

Backstreets spoke to John Eddie about *Hard Cold Truth* and his new musical direction. Here is what he had to say:

BACKSTREETS: *Why the shift in gears? Why does Hard Cold Truth sound so different from John Eddie?*

JOHN EDDIE: With *Hard Cold Truth* I was real intent on not doing the first record, part two. I consider my first record my "young"

record. It was what I was about when I was 26. But this is what I'm about now. [Eddie will be 30 years old in July.]

Throughout the recording of Hard Cold Truth rumors were flying that you were making a "George Michael" type record.

I know. (laughs) I happen to like that kind of music. But I didn't set out to imitate it. I think *Hard Cold Truth* is the kind of record Elvis Presley would make today. He wouldn't be doing a roots rock record. He'd be pushing his boundaries. That's what I've tried to do.

The album took a long time to make, something like two years. Why?

In a perfect world I would have gone right into the studio after the first record and made the next one. I had the songs, but they didn't sound all that different from the ones that were on the first album. I really wanted to show some growth and some progress as a songwriter and artist.

You used quite a bit of keyboards on Hard, Cold Truth. They give the record a real modern feel. That was intentional. Again, it was because I needed to come to grips with what I was as an artist when I was recording, rather than reflect what I was about years ago.

After the first record and the tour that resulted from it, you moved from New Jersey to California. But now you're back in Jersey?

Yeah, but I'm a pretty rootless person. I rent storage space in California, Florida, Virginia, and New Jersey. But when I think of home, I think of Jersey. I met this girl from California and moved out there to live with her. While I was out there I was doing a lot of writing. I guess it took me six months to write some songs and demo them up. I did the demos with a guy by the name of Arthur Barrow. He used to work with Georgio Moroder. What I was most interested in was a modern sounding

"I was told that Larry Crane, Mellencamp's guitar player, was interested in producing me. I was hesitant to get involved with him, though. I had just gone through being known as Bruce Springsteen's little brother. I didn't want to go through the same thing with Mellencamp."

bottom. I like to hang out at dance clubs. I'd go to a club in California and hear "Jungle Boy" and it sounded good. But then the DJ would put on the latest Prince record and it sounded better. I was happy with the results Barrow got, but I didn't want to go 100 percent in that direction, you know, the dance direction.

So what happened next?

Well, I wanted to see how the things we recorded sounded with a band. So I went to New York and did demos with my band. But the songs wound up sounding too much like the songs on my first record. Then it was back to California. I wasn't sure what to do. I knew how I wanted the record to sound, and what I had wasn't it.

How did you finally get to work with John Cougar Mellencamp's band?

I'm getting to that. (laughs) This is a complicated story. Anyway, while I was in California I met this guy, Pete Anderson, who had worked with Dwight Yoakam and Michelle Shocked. We got along, but Anderson was committed to work with Dwight Yoakam for something like three months. My band needed to work and get paid, and when that didn't happen, it fell apart. Then I was told that Larry Crane, Mellencamp's guitar player, was interested in pro-

ducing me. I was hesitant to get involved with him, though. I had just gone through being known as Bruce Springsteen's little brother. I didn't want to go through the same thing with Mellencamp. But I went out and heard the band and really got turned on. So I went to Indiana and started up on the record again. The first song we cut, "In Private," set the stage for the rest of the album.

And is what you recorded what we hear on Hard Cold Truth?

Not exactly. (laughs) When I played the record for Tommy Mottola and Joe McEwen of CBS, they told me the record was like 80 percent there. They showed me, groove-wise, the record was not done. So we went back in the studio, this time with T-Bone Wolk. I wanted to make sure the album turned out to be a rock 'n' roll record with soul roots, but not the kind of soul associated with Asbury Park and Motown. I was after '70s soul, the kind heard from Thom Bell and artists like that, because, really, that's what I grew up listening to. T-Bone brought that to the record. And it was good

that he did, because it wasn't there before. *Is this then the final chapter of Hard Cold Truth?* That's it. It was a long procession.

In your mind do you see the record as a soul record?

Well, in rock 'n' roll there's guitars going from the beginning of the song to the end of the song. In soul music there's a little more space in the music which lets the words come out more. Sometimes with rock 'n' roll you have to fight to hear the words. Joe [McEwen] told me that with soul music it's not necessarily the songs that are important, it's that you hear the emotion coming through them. I think there's a lot of emotion on this record.

And despite all the directions Hard Cold Truth took on its way to becoming an album, you're pleased with the results?

Yeah, I'm pretty happy with the results. One of the things I learned from Springsteen is that you can never give your audience what it wants. I've made a record that means something to me. Hopefully, it will mean something to other people too. 🎸

Stone Pony, 5-5-89



DEBRA L. ROTHENBERG PHOTO



Dust Off His Coonskin Hat

Dear Editor:

I have just about had enough of Charles R. Cross and his toilet bowl literature. I wish he would stop and think about who is reading *Backstreets* these days. It would be young men and women who are still making decisions about whether or not to use drugs and he continues to mention his own drug usage in a casual, acceptable way. I can not believe he thinks *anyone* is interested in what drugs he uses or used, but to mention it in his column is irresponsible and stupid.

Mr. Cross should respect the young people who read *Backstreets* and should respect himself enough not to use drugs. If he can not respect himself, then at least stop using your column as a "common ground" for the misuse of drugs.

Greg V. Porter
Bloomfield Hills, MI

A Fear So Real

Dear Editor:

I happened to catch, by accident, the episode of "A Current Affair" that dealt with the lawsuit between Bruce and his two former roadies. I feel it's rather odd, but out of all the allegations made against Springsteen, the thing that bothered me the most was Bruce and the watermelon. I suppose there could have been worse things said about Springsteen (and some were) than not taking the seeds out of his own watermelon, but when the program was over that was the thing that stuck in my craw.

All of this does make you sad when you think back to the "Old Bruce" who used to say things like, "Rock star? That's like Celebrity Bowling or Hollywood Squares. I just want to be a rocker." But through his own doing or not, little Bruce from Freehold, N.J. has become a rock megastar and multi-millionaire, and lives anything but a normal life.

But we, his fans, and society in general, haven't helped. Maybe Bruce could use fewer people genuflecting in front of him and more interaction with society. Springsteen spoke of challenge during his *Tunnel* tour. It could be he needs more people to challenge him than pay homage. Maybe he's just plain bored. Maybe underneath the Armani suit and sunglasses there's a part of him that's just a little scared. When Bruce shoved the plate of watermelon back at his cook and told her to remove all the

seeds, maybe she should have said, "Eat it, or wear it." Okay, okay, instant unemployment, but maybe Bruce needs to be reminded not to take himself so seriously.

We're told, "trust the art, not the artist," but personally speaking, if Springsteen had been an ass, I probably wouldn't have bought his music, and I wouldn't have cared a fig about anything he had to say. The truth is, Bruce courted us not only with his music, but with himself. He told us how he felt, what he believed in, and what his dreams were. He endeared himself to his fans and it's a little late now to sever that tie. Perhaps all Bruce needs is a good spanking to bring back the warm and decent qualities that are often buried under the megastar gobbledygook.

Judi Schiller
50 Lakes, MN

With A Love So Hard

Dear Editor:

I read, with deep regret, that our dear Tex Vinyard had died. I cannot think of Bruce Springsteen without thinking of Tex Vinyard. What a wonderful man! The first time I saw Bruce was the first time I saw Tex, nearly 22 years ago this summer. I can still see Tex standing on that stage in that club next to the laundromat across from the railroad tracks in Freehold (what was the name of that place!) introducing The Castiles and my friends and I waiting for some greaser group to perform. I remember, for some odd reason, Tex's hands and arms being very delicate. I also remember the sanity and reasonableness Tex brought to those turbulent times. In the era of never trust anyone over 30, Tex was the one adult in the place and the one adult everyone felt they could trust. I remember him being an old guy, though he was probably about the age I am now at the time.

He was a wonderful friend to us "kids," he loved music and he loved us having a good time. In your tribute to Tex, could you please print an address for Mrs. Vinyard, if she is still with us. I would very much like to send her a card and tell her how Tex touched my life.

Dear me, the world is a little sadder, a little less bright, but that band in rock 'n' roll heaven has a hell of an M.C.

Joyce Peters
Queensbury, NY

(Editor's Note: Address mail to Mrs. Vinyard to Backstreets and we will forward it to her.)

Fourth of July, Asbury Park

Dear Editor:

Since it was a beautiful spring day yesterday, I decided to be nostalgic and take a drive down to Asbury Park. Although I used to go down there all the time growing up, I hadn't been to that part of the shore in about two years. Asbury during my lifetime always had a sort of carnival charm to it; not exactly tasteful but very colorful with its huge worn down houses and halls reminding one of how exciting it must have been years ago to drive to the end of

(Continued on next page)

BOSS TV



VHS ONLY ALL OFFICIAL ALL HI-FI

VIDEO #1: Folkways: A Vision Shared. Video history of the music of Woody Guthrie and Leadbelly. Exclusive live footage of Bruce and the E Street Band performing "Vigilante Man" and "I Ain't Got No Home." Bruce interview and more. \$19.95

VIDEO #2: Hurricane Irene. 1987 benefit concert with live performances from Little Steven, Peter Gabriel, Youssou N'Dour and more. \$19.99.

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VIDEO #6: U2 Unforgettable Fire Collection. Collects all the videos from the album including the previously unreleased "Bad" and in-studio documentary footage. \$29.95.

TO ORDER: Add \$4 shipping per order (any number of tapes) in the US. In Canada add \$6. Overseas write first to reserve and determine compatibility. Send order and payment (check, money order or credit card number) to: Backstreet Records, Video Desk, PO Box 51219, Seattle, WA 98115.

(Continued from previous page)

Asbury Avenue and see it for the first time. It still is neat to see it for the hundredth time but also very sad to see the decay that has set in. I don't know much about assets and liabilities but it just seems as if New Jersey just shrugged its shoulders as Asbury slipped away. Tearing it all down and rebuilding might booster the economy in it, but the loss of personality and distinctness would be irrecoverable. I know this is not news to a lot of people. I'd bet that almost everyone in New Jersey knows exactly or approximately how to get to Asbury Park. If it is going to be changed so aesthetically or just left alone to die, they might as well just change its name because it won't be Asbury Park.

Hillary Morgan
Seton Hall, NJ

Prove It All Night

Dear Editor:

With the release of *Bruce Springsteen: Video Anthology 1978-88* following *Bruce Springsteen and the E Street Band/Live 1975-85*, we have only four years to prepare for *Bruce Springsteen Rarities 1973-93*. This will be Bruce's chance to release many of the outtakes, alternate versions, B-sides, and maybe even a live "Prove It All Night" that fans have wanted but that didn't fit on any previous album. How about a contest asking readers to select 30 songs for a two-CD set? Subscribers can use "The Studio Sessions" features in issues 18-22 of *Backstreets* for help.

Brent Gregory
Mesa, AZ

Reason To Believe

Dear Editor:

I don't understand why many Bruce fans criticize him for doing this and that offstage, for his political beliefs and other things. I think it's sick. If you are a real true Bruce fan, you should make him into your musician hero, but not let him influence you in other things. Just see what he does for his fans who have been standing by him from his first note.

During his shows he gives all his energy to us through his music. When he enters the stage, he wants to be one of us down there in the crowd. That inspires him. The fans listen to him, he listens to us. He's not any snob.

Let's take an example from when he was in Oslo. He went out, signed autographs, met the fans at the airport, played a wish from a fan (he did "Thunder Road" in Oslo for the first time on the *Tunnel* tour because of a request from a fan). How many superstars do this? Not many. Look at the music, the art, the performer, entertainer, the showman, Bruce!

Roy B. Enge
Nansus, Norway

Address all correspondence to the Editor, *Backstreets*, PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons. Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in *Backstreets*.

Cds

A complete guide to lost songs

Compact discs continue to be the most popular and fastest growing part of Springsteen collecting. With the CD format now fully in place, many of the songs not included in Bruce's standard catalog have been released on some harder-to-find discs. There are ten titles in Springsteen's standard Columbia CD catalog — counting the eight studio releases, the *Live 75-85* set and the *Chimes of Freedom* four-song EP — but there are over 20 other Springsteen songs, both studio and live, that exist outside of the standard catalog. These other songs range from B-sides, to unedited versions, to songs released only via syndicated radio programs distributed to stations on the CD format.

For the CD enthusiast, tracking down the songs outside the standard catalog is a quest with great rewards, for some of these songs have become essential to Springsteen fans and many have only recently appeared in the compact disc format. We've compiled a chronological list of these other songs which are now available on import discs, CD singles and promotional CDs.

Collectors may want to use this as a guide to tracking down all the non-catalog songs on CD but before you start collecting this stuff it must be noted that some of these CDs are extremely hard to find — the King Biscuit Flower Hour radio promo CD, for instance, sells for over \$100. The *Tunnel of Love Express Tour* US promo CD varies in price but is easily as expensive as any four other catalog CDs. But can you put a price on digital quality sound on a song like "Be True"?

- Bishop Dance (live)
King Biscuit Flower Hour US promo disc.
- Spirit in the Night (live)
King Biscuit Flower Hour US promo disc.
- Detroit Medley (live)
The Live Show #1 US promo disc.
- Be True (studio)
Tunnel of Love Express Tour US promo disc.
- My Father's House (long version)
Nebraska Japan disc.
- Pink Cadillac
"Cover Me" US 3";
Tunnel of Love Express Tour US promo disc.
Tunnel of Love Express Two Japan 3";
"Spare Parts" UK 5";
"Spare Parts" Holland 3".
- Shut Out the Light
"Born in the USA" US 3".
- Trapped (live)
We Are the World disc.
- Stand On It
Ruthless People soundtrack disc.
- Santa Claus (live)
"Tunnel of Love" UK 5".
- Incident on 57th Street (live)
Live Collection Vol. One Japan 5".
- For You (live)
Live Collection Vol. One Japan 5".

Live Collection

Bruce Springsteen & The E Street Band



Live Collection Vol. One from Japan.

- Merry Christmas Baby (live)
A Very Special Christmas disc.
 - Lucky Man
"One Step Up" Holland 3".
 - Two For the Road
"Tunnel of Love" UK 5".
 - Roulette
"One Step Up" Holland 3";
"One Step Up" Japan 3";
Tunnel of Love Express Tour US promo disc;
"Tougher Than the Rest" UK 5";
"Tougher Than the Rest" Holland 3".
 - Chimes of Freedom (live unedited)
Chimes of Freedom Canada 5";
Chimes of Freedom Holland 3";
Tunnel of Love Express Two Japan 3";
"Spare Parts" UK 5";
"Spare Parts" Holland 3".
 - Spare Parts (live)
"Spare Parts" UK 5";
"Spare Parts" Holland 3";
Tunnel of Love Express Two Japan 3".
 - I Ain't Got No Home
Folkways: A Vision Shared disc.
 - Vigilante Man
Folkways: A Vision Shared disc.
- There remain only a handful of songs released on vinyl that have not been released on compact disc. Those songs are:
- Circus Song (live)
CBS Playback single from 1973.
 - Held Up Without a Gun
B-side of "Hungry Heart" 1980.
 - Big Payback
B-side of "Open All Night" in Europe 1982.
 - Johnny Bye Bye
B-side of "I'm on Fire" 1985.
 - Janey, Don't You Lose Heart
B-side of "I'm Goin' Down" 1985.
 - I Ain't Got No Home (live video version)
Folkways: A Vision Shared, Innerchords promo LP 1988.
 - Vigilante Man (live video version)
Folkways: A Vision Shared, Innerchords promo LP 1988.

Classifieds

PERSONALS

BRUCE: HOPE TO SEE YOU ON TOUR THIS summer. I've got a surprise for you if you do. Wish I could meet you or hear from you, you're the greatest. Please write. A fan and best buddy forever. Mark Shmigalsky, 811 McCormick Ave., Connellsville, PA 15425.

BRUCE PENPALS WANTED THROUGHOUT THE world. Daniela Cellai, Via Cisanello, 34, 56124, Pisa, Italy.

WANTED: BRUCE PENPALS WORLDWIDE. ZENA Mann, 32 Tower Road, St. Leonards-on-Sea, E. Sussex, England, TN37 6JE.

BUON COMPLEANNO TRINO. E. GRAZIE ANCORA, Sie Sempere Molto Carina, A Presto, Liliana.

ROCK CRITIC/SPRINGSTEEN FAN WANTS TO HEAR from other adult Springsteen fans, preferably in my area. PO Box 38, Fairview Village, PA 19409.

OVERSEAS BRUCE TRAMPS AND PENPALS WANTED for two girls, ages 9 and 12. Write to Ginger Masse, 7169 Klymore Drive, Dayton, OH 45424, USA.

ALL BRUCE FANS AND BACKSTREETS COLLEC- tors, buy the Bound Volume of Backstreets, it's essential, it's worth the money ten times over. Jeff Mahon, Lahama, HI.

SLIM, BILLY HAS FOUND, ALONG WITH impatience comes confusion! "Minnesota."

TO SE IN CH, VA, FROM YKW: IT OUGHT TO BE simple, ought to be easy enough.

NO NUKES. OUR FIRST DATE. I'LL LOVE YOU forever Gail, love John.

SPRINGSTEEN PENPALS WANTED. MALE OR Female. I'm 34 years old and seeing a Bruce concert is absolutely the best. Please write if you want to share the excitement. Amy Schulte, 5607 Green Circle Dr., #220, Minneapolis, MN 55343.

DEAR THERESA: IT TAKES TWO FOR THE ROAD, and you're the one! Love your favorite creepmaster! Darren.

WANTED: BRUCE PEN PALS FROM ALL OVER THE world! Tino Di Siena, 14017 Lakota Ave., Cleveland, OH 44111.

WANTED TO BUY: ONE COPY OF ANY VINYL SINGLE with J.C. Mellencamp's non-LP B-side "Under the Boardwalk" (A-side can be anything). Single can be either 7" or 12", but I would prefer a 12" single if possible. Write: Shawn, 2540 Ashford Street, Philadelphia, PA 19153-1409.

WANTED

SPRINGSTEEN AUDIO/VIDEO WANTED: PLEASE write to Tom Mihalik, 51 Overhill Dr., Monessen, PA 15062.

WANTED: ANYONE HAVING AN AUDIO VERSION OF "Christmas on the Interstate." Willing to trade. Matt Engle, 178 N. Franklin St., Wilkes-Barre, PA 18701.

ANYONE WILLING TO PART WITH, OR HAVING knowledge of the whereabouts of a new XL official "Tunnel" tour jacket, please contact Kathy at (212) 735-2131.

RARE IRISH SLEEVES: PROMISED LAND, B.T.R., NM, quantity. Trade for rare singles/sleeves, offers. Mike, PO Box 232, Hathorn, MA 01937.

WANTED: MEADOWLANDS, 7-2-81 AND 8-5-84. Will trade audio and video. Your list gets mine. Kenneth Handel, 15 Emily Court, Demarest, NJ 07627.

AUDIO TAPES TO TRADE — YOUR LIST GETS MINE. Kate, 250 Aspen St., Alexandria, VA 22305.

BRUCE AUDIO AND VIDEO TO TRADE. YOUR LIST gets mine. Ted Byrch, 1227 Standich Road, Toms River, NJ 08753.

WANTED: BACKSTREETS ISSUES #3, #5 and #11 (no reprints of #11 though) to complete my collection. B. Crane, 6801 P.G. Ave., Takoma Park, MD 20912.

TAPES WANTED: BRUCE, COUGAR, REM, REPLACE- ments, etc. Your list gets mine! Steffan Paulus, Uhlandstrasse 21, D-6550 Bad Kreuznach, West Germany.

WANTED: HIGH QUALITY BRUCE AUDIO/VIDEO to trade/buy. Your list gets mine. TMR, 34 Bishop Lane, Hicksville, NY 11801.

BRUCE TAPES TO TRADE. YOUR LIST GETS MINE. Bernard Lecomte, IMM. Lavoisier 25, 76370 Neuville-les-Dieppe, France.

OFF YOUR MASTERS, OFF OUR MASTERS. WE'RE looking to trade with other audio and video tapers, first generation for first generation ONLY. Our ever growing list of master audios includes dozens of high quality recordings of Springsteen, Dylan, REM, U2, The Who, Costello and many others. Video makers, you know the importance of low generations. Master videos include Dylan, Springsteen, Lovett and others. Thanks to all who responded to our last ad. Send your master tape list to JEM, 16221 Lakeside Dr., Spanaway, WA 98387.

Rates

CLASSIFIED RATES: RATES ARE \$1 A WORD for each word with 10 words or \$10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per words, ten words minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

BEGINNING COLLECTOR SEEKS HELP. LOOKING for live tapes and willing to send blanks in return for help from established collectors. Send lists to Ted Sadler, 11705 S.W. Baker St., Beaverton, OR 97005.

THE BOSS PINS PINK CADILLAC PIN!



The original, the classic, the finest Pink Cadillac pin in the world, available exclusively through us. Four colors, pinstriped in gold in hard enamel. Finest materials. An essential item.

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Great new yellow '57 Chevy pin! Four colors. Probably the nicest car pin we've seen. Whitewalls, gold pinstrips and more. Soon to become a classic! The same color and shape as a famous rock star's first car!

SNEAKERS PIN!



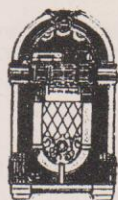
You've seen classic sneakers like this before, now available in a hard enamel pin—guaranteed the best reproduction of these sneakers you've seen or your money back! Classic black with white, gold striping.

Backstreets THE BOSS MAGAZINE

BACKSTREETS PIN!

New Design in great hard enamel—a must for any Backstreets subscriber. Purple enamel center, gold pin-striping. Perfect size for your lapel! Reads "The Boss Magazine." Be the first on your block!

JUKEBOX PIN!



Brand new style—one of the most beautiful pins you'll ever see. This is an accurate reproduction of a Wurlitzer 1015, considered the classic model of the '50s jukebox (the one with bubbles running up the side). Pin is greatly detailed with more than four colors used, all with gold plating. A must.

All pins are \$5 each or \$16 for four. Specify pin style. All designs also available as keychains for \$6 each. Add 50 cents per order shipping in the US and Canada; \$1 overseas. We guarantee these are the finest pins in the world or your money back!

Backstreet Records Pins, PO Box 51219, Seattle, WA 98115.

BEGINNING COLLECTORS: LET'S TRADE AND enlarge the size of our collections. Send lists: Schlic, 156 Berger St., Emmaus, PA 18049.

HAVE RARE HIGH QUALITY BOSS VIDEO, 1973-1989, including Tunnel and Amnesty tours. U2 and Prince also. SASE gets my list. T.V., PO Box 1456, Pacific Palisades, CA 90272.

WANTED: SPRINGSTEEN COLLECTIBLES. 7" AND 12" singles, rare records, CDs, magazines, etc. Have large collection to trade. Foreign correspondence welcome. Ken Grille, 5 Sycamore Dr., East, Hampton, NY 11937.

WANTED: LOW GENERATION AUDIO AND VIDEO tapes of Bruce, Jackson Browne, Eagles, Who, Nicks, Fleetwood Mac, Stones, Joel, Seger, Fogerty, Floyd, Waters and many others. Much to trade. Your list gets mine. Ken Grille, 5 Sycamore Dr. East, Hampton NY 11937.

FOR SALE

BRUCE BOOK: "OUR REASONS TO BELIEVE." SEE Bruce through the eyes of his fans. Over 80 exclusive photos. 8"x10" format. Few copies of first edition left! Carole Tuszynski, PO Box 1372, Huntington, NY 11743. \$16 postage paid/overseas \$21.

SELLING IT ALL — 20-YEAR BRUCE COLLECTION. SASE to RTE, 5706 Phillips Avenue, Pittsburgh, PA 15217.

AUCTION: S.A.S.E. TO RECORDS, 368 AUGUSTA Street South, Amboy, NJ 08879.

SPRINGSTEEN COLLECTIBLES. SEND SASE FOR details. Kim Gillespie, 949 Colony Drive, Eire, PA 16505.

SPRINGSTEEN FAN AUCTIONING OFF COMPLETE collection. A few examples: Tunnel of Love Express CD, mb \$90; Promo tape of Tunnel, mb \$15; plus others. Also selling set sale a bunch of items including 12-inch promos to Brilliant, Fire and Glory Days plus more. Please write for a complete list with SASE. To: Jackie Probst, PO Box 388, Smithtown, NY 11787.

LIVE AND BOOTLEG REFERENCE LIST. EVERY LIVE show, 66-88 (1225 shows), plus which shows are available for trading (870); lists top time, quality of available shows. Also complete bootleg list with 250 boots, with quality. Most complete trader's reference list ever compiled! \$5. Frank Woods, PO Box 272, Corvallis, OR 97113.

FINALLY BRUCE ON VIDEO!!! AUTHORIZED 18 song tape. Send \$26.45 (ppd) to: J. Rochet, 114-41 Queens Blvd., Box 127, Forest Hills, NY 11375.

ORIGINAL OFFSTAGE PHOTOS. BRUCE, OTHERS. Box G, McKenna, WA 98558.

RARE SPRINGSTEEN COLLECTIBLES! READ ABOUT it in "On Record" or "On CD?" Find it in Goldmine, America's largest CD and record marketplace. A new issue every two weeks, with special Springsteen "For Sale" and "Wanted" categories: Free Sample or 13 issues for \$22.00 (U.S. only). Goldmine, Department BKL, 700 E. State St., Iola, WI 54990.

TUNNEL OF LOVE COLOR PHOTOS. SEND S.A.S.E. for free sample. All photos taken from front row. David Denenberg, 2445 Perot, Phil, PA 19130.

"PROVE IT ALL NIGHT: THE BRUCE SPRINGSTEEN Trivia Book" by Deborah Mayer. "The ultimate '80s quiz!" — Associated Press. At bookstores, or send \$5.95 plus \$1.50 postage to Mustang Publishing, PO Box 9327-B, New Haven, CT 06533.

BUMPERSTICKERS! "I'D RATHER BE BRUCE-ING!" B&W, sneaker logo, \$2 each, cash and SASE to: "Just Bruce," PO Box 290027, Brooklyn, NY 11229-0001.

TIME AND NEWSWEEK 10-27-75 AVAILABLE FOR auction. Minimum bid \$65 each. Auction closes July 15, 1989. Include name, address, phone number and bid. Charles Lester, 1876 Longfellow Street, Baldwin, NY 11510.

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To use any of the subscriber services listed here, simply complete the appropriate section(s) and mail entire coupon (or xerox or facsimile) to: BACKSTREETS, Subscriber Services, PO Box 51225, Seattle, WA 98115. Allow 6 weeks for processing.

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SUMMER 1989

Max Weinberg on growing up on E Street

On April 27th, Max Weinberg brought his "Growin' Up on E Street" lecture tour to Montclair State College in New Jersey. *Backstreets'* subscribers Bert Haughin and Susan McGowan both saw the lecture and filed separate reports which we've combined into this story.

* * *

Max opened the lecture with a video that showed him growing up, made from a series of great old photographs. "Wild Billy's Circus Story" was the background music for this segment, chosen by Max because he said that was how he felt about growing up, like a kid joining the circus when he joined the E Street Band. He told the story about responding to the ad in the *Village Voice* placed by Bruce, who was looking for a new drummer. Max felt he and Bruce clicked from the first time they ever played together. He told another story about letting his ego get to him when the band played at the Bottom Line in 1975. One night there he missed a cue badly and feared Bruce might fire him. Speaking of those shows, he called the Bottom Line show broadcast on WNEW the best he has ever seen Bruce give in all the shows they have done together. He said he loved being given the nickname "Mighty Max" by Little Steven and that, as expected, Bruce hates being called "The Boss," except by members of the band.

Max devoted much of the lecture to the Amnesty tour and showed some wonderful footage that was not included in the HBO special. He told sad stories about the poor living conditions among the homeless in India and said that the tour changed him a lot. As for the relationship between Bruce and Sting, Max said the two had not met before Bruce joined Sting at Madison Square Garden two weeks before the tour began, and that the supposed feud was simply untrue. All of the Amnesty material he presented was very moving and really connected with the crowd.

The question and answer section of the show proved to be very interesting. There seemed to be eight to ten serious Bruce fans on hand and the questions asked were very intelligent for the most part. Max was asked what his favorite outtakes were and he said that "Murder Inc." was one that he liked a lot, in addition to "This Hard Land." He went on to say that he has a tape of the band doing "Murder Inc." in Bruce's living room that he feels is "one of the most exciting things we've ever done." When asked about rumors of early material being rehearsed for the *Tunnel* tour, Max said that they did run through "Kitty's Back," but no one could remember the chords.

Fielding a question about the lack of New Jersey dates on the *Tunnel* tour, Max said that five nights were booked at the Meadowlands Arena in September of 1988, but that the Amnesty tour schedule forced cancellation. As for playing live, he said that he likes doing the same

songs every night, although it's also fun when Bruce throws the band a curve, which they never know when to expect. He said he would have loved to have seen Clarence's face in Philadelphia during the Amnesty tour, when Bruce told him they were going to play "Jungleland."

No surprises when Max was asked what the band is up to. "Most of us have families now, and everyone is just kind of doing their own thing right now," replied the Mighty One. He told the story of getting a call from Bruce on Christmas Day 1987, telling him they were going to go out on the *Tunnel* tour. He expected the next move by Bruce would come out of the blue in a similar manner. He added that he had a feeling that the break between touring would be longer this time than the break was between the *Born in the USA* and *Tunnel* tours, but he wasn't sure. He said Bruce could call him next month and say to meet the next day and everyone in the band would be there.

Somebody actually asked Max if his opinion of Bruce had been lowered during and since the whole Patti affair. He replied that the band wasn't affected at all by the publicity because they were leaving each city (on the European tour) just as the news hit that city's newspaper. He quite definitely assured the crowd that his opinion of Bruce had not changed one

bit. Max answered every question that was asked of him, except for commenting on the court case with Sutphin and Batlan. He did talk at length about the lack of ethics in many journalists, citing both *Esquire* and the *Asbury Park Press* specifically. To no one's amazement, he called the stories "totally off the mark." He went on to say that the *Asbury Park Press* changed words in a rebuttal letter he had written in response to an article on the "Roadies Case" that he felt had portrayed Bruce unfairly.

At the end of the session, Max was asked if Bruce had ever been invited to see one of his lectures. He said that he asked Bruce to come to one at Monmouth College about two years ago, which was on the same night as the seventh game of the World Series. Bruce didn't show and when Max asked him about it later, Bruce said, "Sorry about that one, but this was a big game." Shades of the "Glory Days" video indeed!

Everyone who saw Max speak seemed to have a great time. He is able to relate to fans in a very down-to-earth way. He's very funny without being corny and very to the point; a really good guy who is legitimately interested in the people he is talking to. His lectures (which should resume in the fall) are recommended to everyone. 🍷

Bootleg Compact Discs

(continued from page 16)

Collectively, the four Springsteen titles represent the first wave of what is expected to be a flood of bootleg CDs. Pete Howard, editor of the International CD Exchange (ICE) Newsletter and *Rolling Stone's* CD column, says that consumer interest in bootleg CDs is "disproportionately high," particularly in the media centers of New York and Los Angeles. Letters to ICE about bootleg CDs are increasing every day. Not only is consumer interest high, Howard says, but small retailers are finding boot CDs attractive as well. Howard tells of one independent CD specialty store who called bootleg CDs his "financial savior." He explained that normal CD pricing only allows retailers mark-ups of a few dollars per disc over wholesale costs, but with bootleg CDs, a \$20 wholesale disc can be sold for \$40. Because of the artist's popularity and the rarity of the material, the discs are sure-sellers. Consumer desire only grows as bootleggers improve their packaging and continue to track down source tapes. When asked about the future impact of bootleg CDs, Howard predicts, "Bootleg CDs will be more of a thorn in the side of record companies than bootleg LPs ever were."

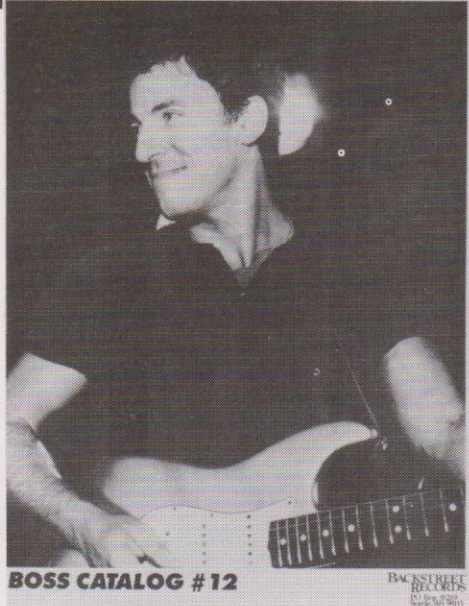
As for the immediate future of Springsteen CDs, other rumored discs include a two-disc set of *Born to Run* outtakes taken from the

master tapes. It looks as though the age of vinyl bootlegs is over and indeed at the Austin convention, some sellers were overheard saying that at least two prolific bootleggers were switching exclusively to CD.

With the high cost of these discs, the bootleg consumer rule of "buyer beware" should be doubly heeded. Quality so far has been high, but as more profit seekers get into the act, there are sure to be many discs to avoid. As for increased availability, don't count on it. Pete Howard says that busts are increasing at ports of entry like New York, Los Angeles and Chicago, as customs officials and the RIAA attempt to cut off European bootlegs at the pass. A recent issue of ICE outlined several such busts by US customs including one that nabbed most of the *Tunnel of Lust* CDs. ICE also reports that import CDs are also being confiscated still and a source is quoted as saying "The market is really drying up on a lot of this stuff." The tough import measures will no doubt affect the availability of several of the Bruce Springsteen import titles.

Starting a few of his historic radio broadcasts in the late '70s, Bruce Springsteen occasionally would signal that the show was about to begin by joking "Bootleggers, roll your tapes." As one of the most bootlegged artists of all time, it's only a matter of time before Springsteen bootleg CD titles become so numerous that the show and sound quality will be the interesting factor, not the CD format. 🍷

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If you just want to check out the latest catalog, simply send \$2 in the US (\$3 overseas) to the same address and we'll rush you the latest catalog. We guarantee that you'll find our service first-rate — what else would you expect from the World's Greatest Catalog?

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Backstreets is seeking the support of a few of our subscribers to become supporting members. It's not for everybody, but for those serious fanatics who make the Boss part of their daily life, we think it's just the answer to your Boss fix.

Many of our subscribers have asked for years if they could get the magazine first-class and in protective envelopes and they have offered to pay extra for these services. Because of the way magazines are produced, these services are very expensive and take lots of raw labor to process. But as part of our SuperSub program we're offering supporting subscribers these services and more. Adding up all the services we're offering one gets more than three times the cost of service. Because of the cost of international mail, the SuperSub can only be offered in the US.

A SuperSub entitles one to:

- **First-Class Subscription to Backstreets.** All issues of Backstreets will be mailed to you first-class the instant they come off the press. They will be mailed in protective mailing envelopes and quick and speedy delivery is guaranteed. (Normally no first-class subscriptions are available.)
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- **Exclusive Collectors-only Staff T-shirt.** Our SuperSubs will be supporting members of the magazine and as such we've printed up an absolutely gorgeous t-shirt exclusively for them that says "Backstreets Staff." This beautiful t-shirt will not be made available to the general public and will only be given to SuperSub members.

- **Automatic Personalized Xmas Cards.** Each year we'll ship these to show our thanks to you, along with a special "gift" each year.

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- **Boss Hotline Use.** SuperSubs will get 24-hour access to all the latest breaking Boss news on their private hotline — not the same number given out to regular Backstreets subscribers. This service alone is worth its weight in gold.

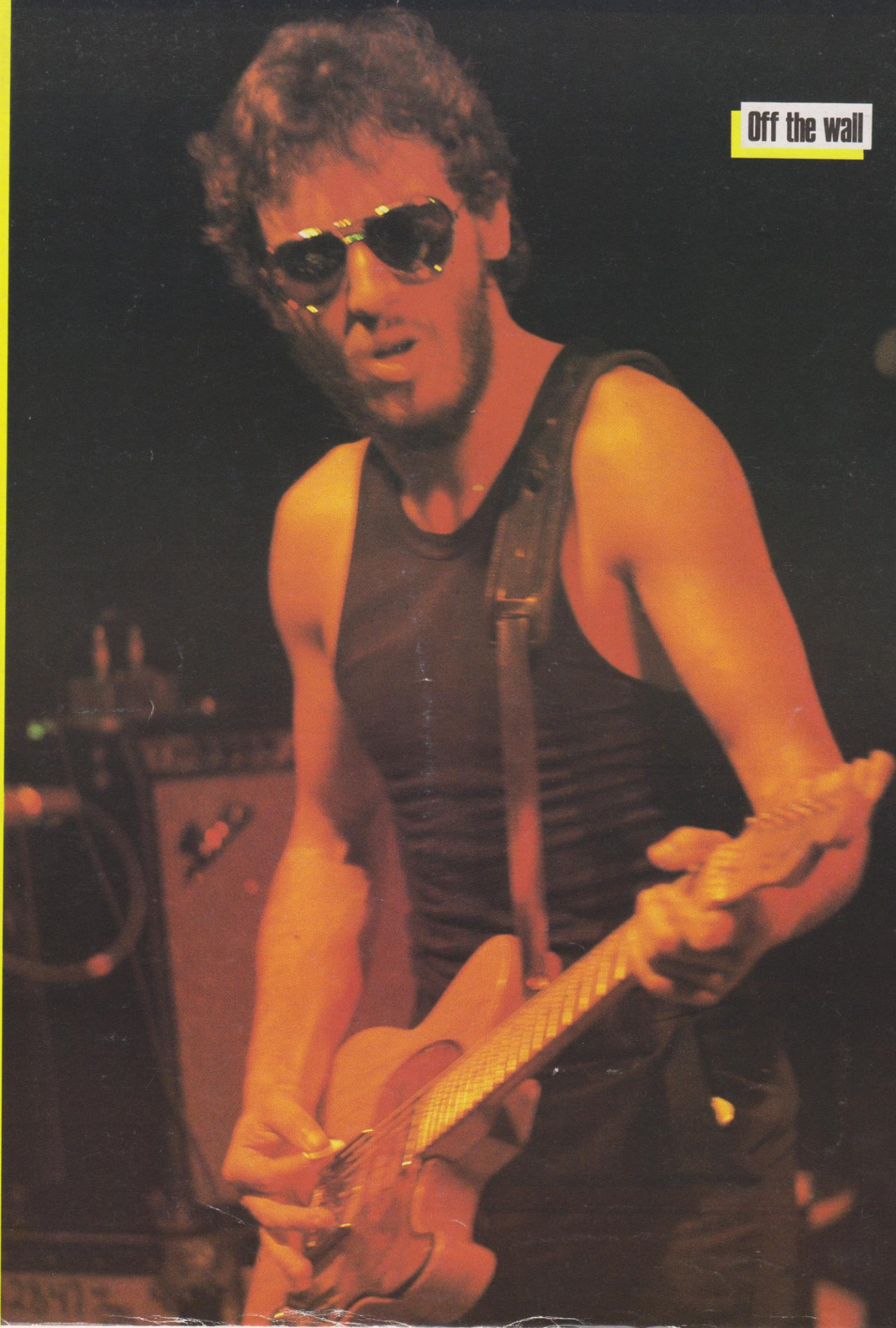
The price for all these services is \$50 a year. That's a lot of money but we think the services more than make up for the cost.

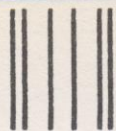
This is obviously not for everyone (of course, regular subscriptions are still available), but we think this service is tailor-made for the serious Bossaholic and will more than pay for itself in convenience and service. We can't transfer any current subscriber over to a SuperSub easily so there is no conversion but what we can do is, if you sign up for SuperSub, we can turn the rest of your present normal subscription into a gift for anyone you ask (and send them a personalized card letting them know).

To sign up for a SuperSub, send your check, money order or credit card info, along with your name, address and phone number and your t-shirt size (M, L or XL) and we'll start you off ASAP by sending your "staff" shirt, the SuperSub packet and the unlisted phone number to the Boss Hotline.

Send to SuperSubs, Backstreets Subscriber Services, PO Box 51225, Seattle, WA 98115. If you're a current normal subscriber also enclose your mailing label and let us know if you'd like us to continue your present subscription or give it as a gift to someone else.

Off the wall





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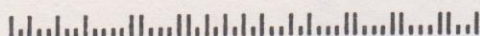
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Angeles 1981, the first glimmer of light breaks through, and brighter still in 1985, as a full moon rose over the Coliseum as my tears fell during 'No Surrender.' Finally the *Tunnel of Love Express* rolled into town and shattered the darkness forever. Rock 'n' roll may not save your soul, but it can certainly remind you there is a soul inside to be saved because that sucker is dancing and singing like crazy! I felt alive. I felt reborn. If only in 1975 someone had said to me, 'Bruce Springsteen is playing at the Roxy, want to go?' A moment taken into my hand. . . . How different my journey would have been, with his music along to light the way and keep me company. Most of all I believe my soul would have danced — not in the dark — but in the light of day every step of the way. Nothing will ever stop the dancing again. No surrender." —*Juanita R. Niles, Downey, CA*

Winterland, San Francisco, 12-15-78: "The one Springsteen show I would most like to have attended? Simple. Winterland 1978. The E Street Band was in rare form those last two weeks in December, as most will attest, but this show was the very best. Bruce was performing with nearly every emotion that night: humor, lust, longing, fear and strength. The show was riveting.

"The dedication to his father on 'Factory' was, to say the least, very touching. Telling the audience that 'They couldn't-a-ever been there,' referring to Kingsley and Ocean avenues, was so spontaneous. 'The Fever' had more soul than all of Chicago and in 'Point Blank,' you could hear him making up the middle part as he went along. A singer has to live these songs to make them real. Bruce showed his humor on 'She's the One' and 'Rosalita,' and the guitar work on 'Because the Night' rates with the best he has ever done. I was 13 in 1978 and listening to the Bee Gees. Thank God I grew up and found an artist like Bruce Springsteen. If I'd known then. . . ."

—*John Thompson, Monterey, CA*

Clearwater Swim Club, N.J., 1965: "In the '70s I was very busy with babies and lost

track of all music, so I didn't discover Bruce until 1984 (but don't tell anyone). I've spent the last five years trying to make up for lost time, but I hate knowing how much I missed. Therefore, I'm going back in your time machine to the earliest show date I can find — the Clearwater Swim Club in 1965 — because I wanna be there from the very beginning.

"I know if I'd had a chance to go to that first show with the Castiles that even then I would have seen Bruce's incredible talent and could have watched him grow through the years. The 15-year-old learning the guitar, the street poet, the long haired guitarist in Steel Mill, the skinny bearded Bruce in small clubs singing 'New York City Serenade'."

—*Connie Morris, Altamonte Springs, FL*
Bottom Line, New York, 8-15-75:

"There I was! I was hustling along in this spooky forest, smack dab amongst the deep dark pines of New Jersey. Well, who should I run into, but none other than the Gypsy herself, looking like a cross between Madame Marie and Little Steven. Like I said, SPOOKY. Anyway, she tells me she'll grant me three wishes, right? So, there I was sitting low in the backseat of my new Cadillac (wish #1), easing into some foreplay with Candy (wish #2), when suddenly a great idea flashed through my mind. I grinned and said, 'Gypsy Lady, my third wish is to be transported (first class, of course) back in time, way back when, before those sickening *Enquirer* headlines, back before the duets with that male Madonna, Sting. Yes, back to those thrilling days of yesteryear, the ultimate glory days, specifically August 15, 1975, when I could

est results



watch Bruce Springsteen perform live at the Bottom Line in Jungleland itself — New York City. Ah yes, 1975, that magic year when the Boss pulled out of here to win. Gypsy, I would just sit back right easy and laugh — all night long!"

—*David Shannon, St. Catharines, Ontario*
Civic Center, Charleston, W.V., 8-4-78:
Explanation: "Oh Boy!"

—*Johan Bjernick, Malmo, SWD*

Our next contest is a straightforward one. No Springsteen concert is complete without at least a few cover songs of other artists' work. There have been hundreds over the years, from "I Want You" to "Chimes of Freedom," "Sea Cruise" to "I Heard That Lonesome Whistle Blow," Bruce has always chosen meaningful and unusual songs to augment his own set. We want you to choose three songs by *other artists* that you would like to see Bruce cover someday, that he has yet to cover so far. Selections could be as obvious as "And it Stoned Me," or as obtuse as "Ball of Confusion." After all, could anyone have predicted "War"? Feel free to give us a line or two about why you chose the songs you did and send us the whole entry on a postcard by July 15th. We'll compile the results for our next issue and pick three winners who'll receive copies of *Songs From the Boss*, a 12-song CD collection of Bruce songs as covered by other artists. And we'll send all the entries to Bruce. Remember, we need your entries on postcards only and in our hands by July 15th. Send your postcards to *Ball of Confusion, Backstreets*, PO Box 51225, Seattle, WA 98115. 📧

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Springsteen

noted Texas singer/songwriter], I can't that. So, I don't think of myself as being of any new wave that came out of Nash- in the '80s. I'm a leftover from the Jerry Walker/Rusty Weir/Guy Clark/Townes Van t outlaw school."

I, yes: about that word outlaw. While acts are eager to project a bad-ass image themselves, Earle has come by his honest- ist year he pleaded *nolo contendere* to a re- d charge of resisting arrest in relation to ident in Dallas on New Year's Eve 1987 (a suit is pending against the police officer ved). He also married for the fifth time, time to A&R representative Teresa Ent- t, who discovered Guns N' Roses and lives with Earle in Fairview, 20 miles from ville.

Despite all his differences with the musical powers that be in Nashville, Earle insists great rock can be made there (he notes *Blonde on Blonde* was recorded in the city) and says he'll continue to make records in Nashville. "They're not going to get rid of me that easy," he added. "I consider it to be my hometown now."

Earle said the audiences on the *Copperhead* tour have been significantly younger, a result of the rock-radio airplay and the album's metallic edge. Already an outcast in Nashville, he has only exacerbated the situation with the crossover. "One of the main reasons that some people aren't really thrilled with me is that my career has illustrated at every step how silly all of that is," he said. "Country and rock 'n' roll have never been mutually exclusive terms. Country radio, for some reason, has decided that music shouldn't be about anything, which is sad, because originally country music was the only kind of pop music that was totally un- afraid of any subject matter." 🍂

with a cold shoulder by much of the country music intelligentsia. Like another Texan who had recorded for the MCA label before him — Joe Ely — Earle seemed too country for a rock crowd and too rock for a country crowd.

But no more. With *Copperhead Road*, Earle has made a mark in both spheres, and firmly placed himself in the same league with such heartland musical auteurs as John Hiatt, Bob Seger, John Mellencamp and, most of all, Bruce Springsteen.

Earle's lyrics pursue serious themes, revolving around a good man's struggle with a loss of community, the evanescence of love, the national scar of Vietnam and the moral dilemmas inherent in any life. If this subject matter sounds at all similar to that explored by a certain rocker from New Jersey, it's no accident. Unlike so many others who have been saddled with the Springsteen comparison (a media-created hex comparable in its gravity to the "new Dylan" kiss of death that dogged so many artists, Springsteen included, in the '70s), the similarities with Earle are more than facile.

The bearded, denim-clad, bandana-bound Earle pays his debt to Springsteen in every show. On the *Guitar Town* tour, he and his crack back-up band the Dukes covered Springsteen's "State Trooper." For *Exit O*, he sang the opening verse of "Racing in the Street" before seguing into his own grimy hot-rod rocker "Sweet Little '66" (complete with derogatory references to Hondas and Subarus, a la "Pink Cadillac"). For the *Copperhead Road* tour, Earle plays a solo acoustic version of "Nebraska," and then is joined by the band for "Angry Young Man," which sounds like *Darkness*-era Springsteen barreling down a dirt road in East Texas.

"That was a matter of hitting the deal head-on and basically making a statement that I am a contemporary of Springsteen's," Earle said earlier this spring, as he and the Dukes wound their way through the deep South. "I'm not ever going to be as good as Springsteen, but

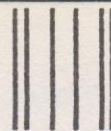
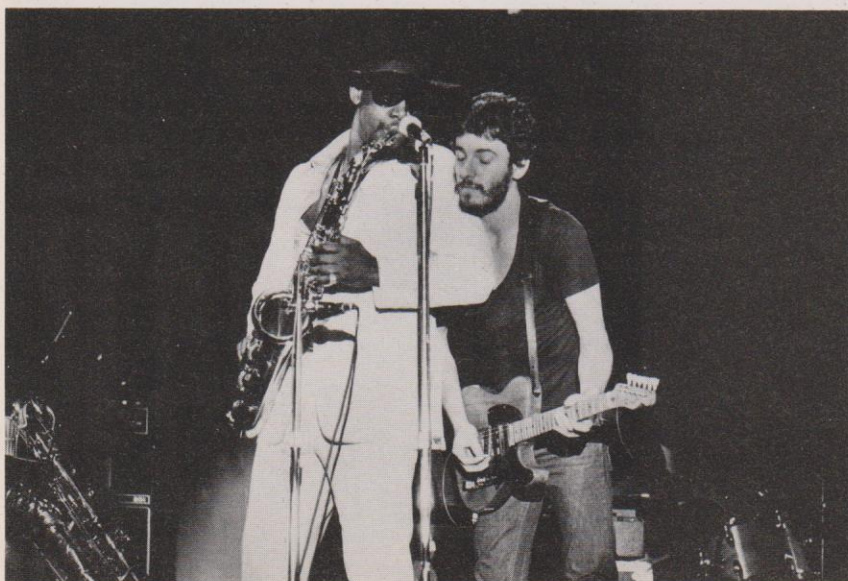
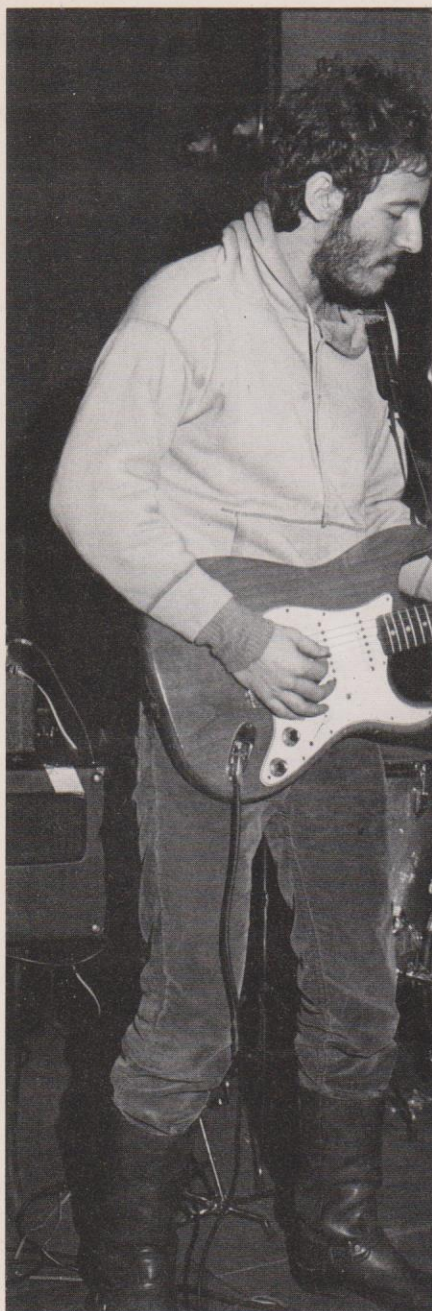
ence has never been limited to those back- street rebels anyway. Now, with acts as di- verse as Fishbone (the soul group did a rap version of "Born in the USA") and Earle, it's obvious that Springsteen's musical influence has been underrated also.

Earle's first two albums flirted with rock (*Exit O* sounded like the country-rock record Springsteen never made), but with the most recent effort, the electric guitars fairly snarl at the top of a bottom-heavy mix and Earle spares any pretense of country sentiment with a hard-bitten, hard-hitting record whose most logical rock 'n' roll antecedent is again — in its post-Vietnam crises and populist idealism — *Born in the USA*.

It's not surprising that Earle relates to Springsteen the writer as least as much as Springsteen the performer. While he and the Dukes have forged a formidable touring reputation, he still sees creating songs as his main job. "I think the main thing I am is a song- writer," he said. "I came up under Guy Clarke



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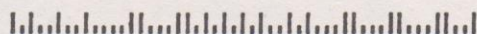
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CONTINUED FROM PAGE 20

He last photographed Springsteen on the Philly stop of the **Tunnel of Love Express** tour, though Ceccola says the last time he spoke with Bruce was in 1980 when Springsteen did a session with him backstage at the Spectrum. His portfolio of Springsteen shots includes many thousands of concert shots and also many intimate offstage shots and rehearsal shots. Ceccola even has pictures of Bruce in the shower (he says he promised Bruce never to publish these intimate shots). He says his favorite shot of Bruce is one that can be found on page 81 of **Born to Run** — "It looks like Bruce is electrified," Ceccola says, "like he's getting a shock. That was the real Bruce Springsteen."

In addition to some great photographs, Ceccola has racked up some great memories of Springsteen shows. "I remember once in Maryland when a monk came onstage — an actual monk in the robes and all — and demanded that Bruce stop. He was unhappy about the religious aspects to Bruce's songs those days and he started yelling and screaming, trying to drag Bruce off."

Ceccola says he remembers when Bruce first started using the line "I'm just a prisoner of rock 'n' roll" to end his shows. "One night he was just so tired he couldn't go on — he was physically exhausted so he was just slumping there. And he muttered into the mic, 'I'm just a prisoner... I'm just a prisoner.' Then the roadies dragged him off. Then about four shows later he ended the concert again by saying 'I'm just a prisoner,' but then he hit that guitar chord, jumped in the air and added 'of rock 'n' roll.'"

Ceccola says that though he's seen every Bruce Springsteen tour since the early days he still thinks the period around 1974 was the most exciting. "That was a magical year for me and for him. He was still doing all sorts of experimenting and you got the feeling even he didn't know what direction he was going in. That was when they'd work songs out like 'Jungleland' onstage. When David Sancious was there it was the best. Roy is great and Max brought power to the band but when David was there you truly did not know what was going to happen next. Anything could happen and many times it did."

Incidentally it was a David Sancious and Tone show where Ceccola got one of his most exclusive shots of Springsteen (and one that, along with Ceccola's shot of Miami Steve without a hat, appears in the **Backstreets** book and not here): The last known shot of Bruce with his beard. "The next day he cut it off," Ceccola recalls. "It was funny because that night he went to a Yes concert and there were 10,000 music fans there and not one recognized him. He loved it."

(Phil Ceccola's address is PO Box 129, Bridgeport, PA 19405.)